INTERSCOPE
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00000412

# "BILL AND TED'S BOGUS JOURNEY"

BILL AND TED GO TO HELL

by

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UNNUMBERED REVISED THIRD DRAFT
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FADE IN:

A SIGN

Carved neatly into a lush hillside reads: "Bill and Ted University, Established 2425 A.D."

CRANE UP. The sign rests in the midst of rolling tree-covered hills which house a glass-domed, ecologically harmonious UNIVERSITY.

Super: "SAN DIMAS, CALIFORNIA. 2691 A.D."

A GROUP OF STUDENTS (of all nationalities) suddenly FLOATS PAST CAMERA on their "AIR-BIKES"-- cherry-picker-like "hoverpods" with black panelled bottoms. They come to a stop on the ground near the base of one of the domes.

As each student dismounts, he overturns his "bike" and its panelled bottom fits neatly among other similarly overturned crafts to form a solar generator of sorts. (We get the feeling that everything here is very ecologically agreeable.)

As the Students, back-packs over their shoulders, gather onto a hidden platform and begin to DESCEND, we CUT TO:

INSIDE ONE OF THE DOMES 00002

Glassy, suffused with light, and with much surrounding foliage.

Prevalent are two STATUES: Very old men whom we easily recognize as 90-year-old Bill and Ted. Beneath one are the words: "Be Excellent to Each Other." Under the other: "Party On, Dudes."

The just-arrived Students separate, heading toward various "learning centers." and we CUT TO:

INT. LEARNING CENTER - MOMENTS LATER

Pockets of colorfully-dressed STUDENTS flow throughout this space, picking up various lessons on history, geography, philosophy, etc.

IN ONE SECTION

A dozen or so Students sit very casually, looking up at:

A THREE-DIMENSIONAL "BLACKBOARD"

Upon which is scrawled one of the most elaborate mathematical equations ever written. As we PULL BACK, we SEE that the person doing the writing is none other than RUFUS, as we know him.

RUFUS
("chalk" in hand)
...then, of course, we take the square root of the cosign to determine the alacrity of the incipient angle, thereby creating a most non-heinous accoustical reverberation...
(turning)
Isn't that right, Pythagoras?

A HOLOGRAM of PYTHAGORUS nods, then speaks in his native tongue:

PYTHAGORUS
Rufus, ereh saw tatiweh etep.

(The translation-- "SURE IS, RUFUS"-- is SUBTITLED <u>across</u> <u>the hologram</u>, so the students may see what he's saying.)

RUFUS
(turns to another HOLOGRAM)
Isosceles, any comments?

Next to Pythagorus, the ISOSCELES HOLOGRAM shakes his head. Rufus turns to a THIRD HOLOGRAM.

RUFUS
Van Halen?

W 0 0 0 C 4 1 2

The third hologram, that of EDDIE VAN HALEN, nods.

VAN HALEN HOLOGRAM
(thumbs up)
Station.

RUFUS
My feelings exactly.
(then, continuing)
Next we need to determine the absolute value--

Rufus suddenly stops as in the back of his classroom, TWO BLACK-CLAD, SEVERELY-DRESSED STUDENTS check their pocket watches, then rise and quietly slip out of the room.

Rufus hesitates a moment... then glances:

OUT A WINDOW

Where several MORE STUDENTS (also wearing conservative, stiff, black outfits) are stealing across the campus.

RUFUS

Glances at his watch. Nods to himself. Turns.

RUFUS
J.S., why don't you take over?

A JOHANN SEBASTION BACH HOLOGRAPH nods, then turns toward the "blackboard." He speaks in German, with the subtitles projected holographically before him.

BACH HOLOGRAM
(in German)
Continuing with Rufus' ingenious theory of harmonic dissonance...

INT. HALLWAY - SAME

Rufus exits the classroom and starts down the hall after the rapidly-scurrying STUDENTS IN BLACK ahead of him. CUT TO:

AN EMPTY CORRIDOR

Bootsteps echoing, the serious Students move briskly around a corner, their heavy, formal clothing rustling as they go.

RUFUS

№ 0 0 0 0 4 1 2

Rounds the same corner and stops. Looks: The hallway is empty. Then turns... notices a GRATE IN THE WALL. It's loose...

Moving closer, he HEARS NOISES... clanking, clattering, clamoring.

He re-fits the grate, looks around. Moves toward--

A WHITE-PANELLED WALL

And removes his SECURITY PASS. He presses a button and the wall parts, revealing a SECRET ELEVATOR.

Rufus steps inside, attaches his security pass to his jacket... and the white-panelled wall recloses.

WHIP PAN to: A BLACK-CLAD STUDENT, who steps forward. The Student speaks into a tiny device:

STUDENT
He's on his way.

VOICE
(from the device)
Station.

CUT TO: THE DANK, WATERY BOWELS OF THE UNIVERSITY

where the campus' organically-fueled carbines and water-powered generators get their power from a flowing underground river.

A dozen or so of these rigid, unsmiling STUDENTS have gathered and are murmuring amongst themselves. Suddenly they fall silent as--

THEIR LEADER

-- a tall, commanding OLDER MAN, also wearing DARK, CONSERVATIVE CLOTHING descends from a catwalk and slowly approaches the group of Students (call them the REBELS).

LEADER
It is time. They have reached the second crucial turning point in their destiny. The moment of their "Great Discourse." The First Annual "Southern California...
(profoundly)
... Battle of the Bands." The "message" in their great speech is about to reach millions. And now is the time to change that.

We HEAR a little "DING" and, across the room--

THE ELEVATOR №0000412

Opens, and Rufus, more than curious, slips out and cuts behind a generator, eyes widening in recognition...

RUFUS
... De Nomolos. My old teacher...

BACK TO SHOT

The Leader, DE NOMOLOS, walks before his troup of assembled Rebels.

DE NOMOLOS
If our mission is successful, the course of history will be shifted, and fundamental values will be restored to the world. Discipline. Order. Consensus. No longer will our world be dominated by the legacy of the two...
(spitting)
...fools.

OTHERS
(murmuring)
Idiots. Morons. Cretins...

DE NOMOLOS
And no longer will we hear... this.

De Nomolos does a hate-filled AIR GUITAR.

DE NOMOLOS
We must stop them now.
(then)
Brothers and sisters, are we ready?

Automatic weapons are pulled, and De Nomolos crosses to an old-fashioned WAGON which contains TWO COVERED FIGURES.

DE NOMOLOS
Fellow Rebels, I introduce to you...
my Secret Weapons.

De Nomolos suddenly yanks off the cloak, revealing:

BILL AND TED

standing, frozen, staring ahead.

RUFUS

Is shocked.

BACK TO SHOT

De Nomolos pushes a button and suddenly THE TWO FIGURES COME TO LIFE.

BILL AND TED 2
How's it goin', Rebels!

Everyone gasps. Several of the Rebels, as if acting on a gut response, FIRE SHOTS AT THE TWO FIGURES-- who show no reaction to being pelted by bullets.

De Nomolos raises his hands to stop the Rebels, then snaps his finger. Suddenly--

BILL AND TED

Grab their lower lips and pull their "skin" off their faces, revealing an elaborate patchwork of intricate WIRING and CIRCUITRY.

AROUND THE ROOM

The Rebels stare, repulsed, at the two figures.

DE NOMOLOS
Automatons, brothers and sisters.
Replicas only, programmed with my
agenda.

The Robots look around. (We'll call them EVIL BILL AND TED. They are in every way exact duplicates of our two guys.)

De Nomolos turns to them.

DE NOMOLOS
Now. What is your mission?

EVIL BILL
Okay, first we totally kill Bill and Ted.

EVIL TED
Yah. Then we take over their lives.

EVIL BILL
Then we utterly destroy 'em!

EVIL TED
Then, at the concert... we give the speech they were gonna give.

DE NOMOLOS
(to the Rebels)
And thus, a new future is born.
(to the Robots; smiling)
Sterling.

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EVIL BILL
Don't tell us, you programmed us!
(re Evil Ted)
He's totally a robot!

EVIL TED
So are you, dude!

EVIL BILL
I know!

EVIL TED
We're total Metal Heads!

AIR GUITAR.

DE NOMOLOS
Silence!

The bobbing, robotic Bill and Teds are met with nothing but disgusted glares.

RUFUS

Having seen enough, creeps back to the elevator and pauses.

Suddenly a hand clasps down on his shoulder. Rufus turns.

It's the Student from the hallway (who was following him.)

STUDENT
Open the door.

Rufus hesitates. The Student cocks his gun. So Rufus opens it. And now...

DE NOMOLOS AND ALL THE REBELS

Are standing directly before him at the elevator door.

DE NOMOLOS
Rufus, my favorite pupil... I knew you'd come.

RUFUS
De Nomolos... I thought you were--

DE NOMOLOS
Dead? No. Just... in preparation. I worked within the system as long as I could, until I could stand it no longer.

RUFUS
You'll never get away with this, De Nomolos.

DE NOMOLOS
Time will tell.

RUFUS
Time has told.

DE NOMOLOS
I will change that.

The Students train their guns on Rufus. De Nomolos nods to the security pass.

DE NOMOLOS
Take us to the booth.

De Nomolos pushes in, and we CUT TO:

INT. THE LARGE DOME

Remodeled since we last saw it, it is larger, airier.

The THREE MOST IMPORTANT PEOPLE IN THE WORLD sit, as before, suspended in mid-air. Their meditation is suddenly broken as a BELL DINGS and--

THE SECRET ELEVATOR

Opens, and Bill, Ted and Rufus walk out with the Rebels in tow. The Important People gape.

MOST IMPORTANT PERSON
... Rufus?

DE NOMOLOS
(stepping out from behind)
Better.

De Nomolos signals, and the Rebels blast apart the two hanging HOLOGRAMS OF BILL AND TED (to the great joy of Evil Bill and Ted)--

EVIL BILL AND TED
Excellent!!

--then turn to the Three Important People, guns drawn. De Nomolos walks forward.

DE NOMOLOS
The booth.

Beat. The Important People gape, stunned, at Evil Bill and Ted.

EVIL TED
Don't look at us!

EVIL BILL
We're totally evil robots!!

AIR GUITAR. Interrupted by-- M 0 0 0 0 4 1 2

DE NOMOLOS
Now! If you wish to spare the life of your... second greatest professor.
(turns)
No offense, Rufus.

And he slugs Rufus with the butt of his weapon. Rufus drops to the floor, groggily opening his eyes as...

The Most Important Person looks at the others, then slowly extends a GLOWING GOLDEN BALL... which rises toward the ceiling.

Suddenly the PHONE BOOTH descends, coming to a rest in a pool of white light in the center of the room.

Evil Bill and Ted stand, heads bobbing agreeably as the Rebels respond to De Nomolos' litany:

DE NOMOLOS
What is the fuel?

REBELS
Fear.

DE NOMOLOS
What is the engine?

REBELS
Discipline.

DE NOMOLOS
What is the ideal?

REBELS
Order.

DE NOMOLOS
(to Evil Bill and Ted)
And how will we achieve it?

Donning sunglasses, Evil Bill and Ted step into the booth and call:

EVIL BILL AND TED
Death to Bill and Ted!

Rufus, barely conscious, shimmies toward a roped-off FLOOR AMP and two leaning GUITARS, and just as-- №0000412

Evil Bill and Ted get a "connection" and there is a FLASH--

Rufus GRABS A GUITAR and HURLS IT ACROSS THE ROOM!

The booth begins to drop, but before it disappears, the V-shaped edge of the guitar gets tangled in the now-remodeled booth antenna, causing Rufus to be dragged across the room.

De Nomolos gasps. The Rebels FIRE, but--

EVIL BILL AND TED'S DISAPPEARING VOICES
Whoaaaaaaaaaa!!

--the booth disappears, PULLING RUFUS DOWN WITH IT. And we SMASH CUT TO:

EXT. LARGE OUTDOOR AMPHITHEATER - SAN DIMAS (1991) - NIGHT

With a blinding flash of light and a burst of smoke, BILL AND TED (the actual ones) jump to the center of the stage and torture some final wailing chords out of their guitars.

The PRINCESSES (JOANNA AND ELIZABETH) back them up. And as the music grinds into a strange, plodding vamp, Bill steps forward.

BILL
Thank you! Hope we did okay for this audition. I'm Bill S. Preston, Esquire. This is Ted "Theodore" Logan...

Ted does a lame little riff on his guitar. They turn to The Women.

TED
And, on drums and keyboards, celebrating their fifth year in this century, are the beautiful Princesses from Medieval England... Joanna and Elizabeth!!

The Princesses nod.

BILL
And we are...

BILL/TED/JOANNA/ELIZABETH
... Wyld Stallyns!

Bill looks over at Ted, nods.

BILL
(sotto)
Close the show, dude.

M 0 0 0 0 4 1 2

TED
(nods, turns front)
Finally, in closing, we just wanted to say...
(trying to remember)
Okay, a lotta times you feel... you feel...
(looking at Bill)
Dude, take it.

BILL
Well... like, he said... life is... is...

Pause. The music sort of stops. Silence. Beat.

Then, abruptly, the LIGHTS go OUT. ONE PERSON applauds slowly.

TED'S VOICE
(sotto)
At least she's not booing us.

ELSEWHERE IN THE THEATER - MOMENTS LATER

Onstage, Joanna and Elizabeth are taking apart their instruments while, seated in the third row, Bill and Ted listen intently as:

A local promoter, tall, blonde RIANNE WARDROE, speaks candidly.

MS. WARDROE
Okay, first off, your closing speech. It's the lamest thing I ever heard.

TED
Yah. We know. We didn't know what to say.

MS. WARDROE
I mean, you guys keep telling me you're gonna be the greatest band in the world, but you stink.

BILL
(nodding)
Yah. We don't understand it either.

MS. WARDROE
You can't sing, you can hardly play, your songs are terrible. You have no stage presence whatever. I mean, guys... The Battle of the Bands is the biggest event for new bands in the area. We've even got live coverage on Channel thirteen. Now, if you were me, would you put you guys on?

BILL AND TED
(instantly)
No way.

Wardroe looks down at her notes, shakes her head.

MS. WARDROE
However... for some reason, I have faith in you two. So... I'm giving you a shot.

BILL AND TED
(brightening)
Excellent!

MS. WARDROE
(quickly)
But last. Midnight. By that time everyone should've left.

TED
If they haven't, they will by the time we're done.

BILL
Yah-- we fully cleaned out Ted's little brother's junior high school dance!

TED
(re Bill)
They totally turned on La Bamba while he was playing his solo!

BILL
Shut up, Ted.

MS. WARDROE
(cutting them off, serious)
Guys-- do yourselves a favor. Prepare a little. Work on your act. Think of something. Don't embarrass yourselves too badly, huh? I mean-- you're going to be on local TV.

BILL
Thanks, Ms. Wardroe. We won't let you down.

But the guys look at each other, knowing they probably will. Wardroe nods, smiles.

EXT. AMPHITHEATER - A SHORT WHILE LATER

As the guys walk toward the van: №00004 12

BILL
We do give a most egregiously non-outstanding performance.

TED
Yah. And it took us two months to work out our show.

BILL
Not to mention our speech.

TED
We are most unaccomplished orators.

BILL
Good thing we got the Princesses.

TED
At least they can play.

They near Bill's 1969 black Chevy Van, into the back of which the Princesses have finished loading the equipment.

BILL
(to Ted, sotto)
Did you call Missy?

TED
(nods, same)
Everything's ready. Should be a most resplendent birthday party.

BILL
Shall we, ladies?

The Princesses nod and we CUT TO:

EXT. BILL AND TED'S APARTMENT BUILDING - A LITTLE WHILE LATER

The Van is parked in front of a two-story, stucco apartment complex. We HEAR the murmuring of a small crowd of people.

INT. BILL AND TED'S APARTMENT - SAME

Hard rock posters and history books abound. On the walls, framed signed photos of Historical Figures from the last adventure (Napoleon, Socrates, Genghis Khan, etc.). A booming sound system. And, in a place of honor, two 8-by-10 PHOTOS of Joanna and Elizabeth. But some of this is obscured because:

A small party's in progress. A HANGING BANNER reads: "Happy 521st Birthday Joanna and Elizabeth."

Among the crowd, we see CAPTAIN LOGAN, standing with Ted. Though there has been a thaw in their relationship, their manner is still a bit strained.

CAPTAIN LOGAN
So... I understand you have a little something else to celebrate tonight, huh, Ted?

TED
Oh, yah. We got into the battle of the Bands. I just hope we don't blow it too bad.

CAPTAIN LOGAN
Well... keep up the good work.

TED
Thanks, Dad. Maybe someone'll see us and give us a job.

At this moment a stern, military-clad MAN steps up to Captain Logan, slaps him on the shoulder.

ARMY OFFICER
(having overheard Ted)
If not, we've always got a spot for you, Ted.

Ted's eyes widen. He freezes.

CAPTAIN LOGAN
Oh, Ted, you remember Colonel Oats? From the Alaskan military school?

TED
(unable to speak)
How's... how's...

COLONEL OATS
How is it going, Ted? Splendidly. Remember, it's not too late for you.
(as Bill steps up)
For either of you.

Colonel Oats looks at Bill who, upon seeing Oats, immediately turns and starts in the other direction. Oats puts his hand on Bill's shoulder.

OATS
Hope to see you soon, Bill.
(then, seeing something)
Ah, fresh fudge.

Bill swallows as Oats heads toward a just-arriving plate of fudge, passing Missy.

MISSY
Hi, Oatsie.
(to Bill and Ted)
Hi, guys.

BILL
(gulps)
How's it goin', Missy, I mean Mom, I mean...

He trails off and, with Ted, stares as Missy and Captain Logan exchange a long kiss.

TED
(sotto)
I can't believe Missy divorced your dad and married mine.

BILL
I know. What's next?

TED
Maybe me.

BILL
Yah. Then you'll be your own step-dad.

TED
That would be most unrivaled.

Missy and Captain Logan pull apart for a second. Then immediately start kissing again. Ted shakes his head.

TED
I can't believe they're going for it right in front of your dad's photo...

They glance at a nearby framed NEWSPAPER ARTICLE and PHOTO of MR. PRESTON. In it, Preston is bound, gagged, and blindfolded. The headline reads "San Dimas Man Inexplicably Held Captive in Beirut."

BILL
(re Mr. Preston)
Bad place for a vacation.

TED
(trying to cheer him up)
At least he died a patriot, Bill.

BILL
He's not dead, Ted.

H 0 0 0 0 4 1 2

TED
(nods)
Well, he'll <u>die</u> a patriot.

BILL
Shut up, Ted.

TED
We <u>all</u> <u>will</u>, dude.

BILL
Shut <u>up</u>, Ted.

Missy and Captain Logan pull apart again. Missy removes a book from a bag, shows it to the guys.

MISSY
Oh. I got the girls this. Do you think they'll like it?

BILL
(reading)
"Past Lives, Past Lessons."

MISSY
(nods)
You know, I believe what Joanna and Elizabeth say about having lived in Medieval England.
(more)

MISSY (CONT'D)
(lowering her voice)
See, I was once Ty Cobb.

Bill and Ted nod, exchange glances. Missy and Captain Logan start kissing again. Bill and Ted gape, then:

TED
Let's get out of here.

As they start away:

BILL
Hey, Ted.

TED
What?

BILL
Remember when you asked her out at their wedding?

TED
Shut up, Bill.

M 0 0 0 0 4 1 2

And they head into the KITCHEN, passing a GOLDFISH BOWL.

TED
(to goldfish)
How's it going, W. Axl Rose?

They disappear into the kitchen...

TED (O.S.)
I totally love my fish.

...and we DISSOLVE TO:

INT. APARTMENT - A FEW HOURS LATER

We SEE cards, paper cups, plates with cake-crumbs and melted ice cream... The party is over and the place is cleared out.

IN THE COURTYARD BELOW

Bill, Ted, Joanna and Elizabeth are at a table by the lit-up pool.

JOANNA
Thank you for the lovely party.

BILL
Of course, babes.

TED
But we haven't given you our gifts yet.

The Princesses look at each other. Bill and Ted hesitate a moment.

TED
Okay. Beautiful babes from England. Even though we don't know what the future will bring...

BILL
Well, actually, we do, sorta--

TED
But we don't believe it.

BILL
Anyways, whatever it may bring...

The guys look at each other.

BILL/TED
Excuse us, dude.

And the two couples separate.

Bill kneels at one end of the table with Joanna. Ted kneels at the other end with Elizabeth. Each removes a piece of paper.

INTERCUT between Bill and Ted, as each reveals his own deep, individual feelings:

BILL
I wrote this myself.
(reading)
Joanna, as I wander through this dark and lonely forest of life, surrounded by various beasts; bears, vipers, squirrels, not to mention small tree-growing lichen, woodpeckers, tree rats, toads, slugs, gila monsters-- oh, no, that's desert--
(beat)
But the point is: Joanna, will you always wear this promise ring?

JOANNA
Bill, I would love to.

TED
I wrote this last night.
(reading)
Elizabeth, as I swim through this dark and fearful sea of existence, surrounded by various creatures; sharks, eels, yellowtail, not to mention tiny barnacles and algae, man-o-wars, starfish, blowfish, catfish-- oh, no, that's freshwater--
(beat)
What I mean to say is: Elizabeth, will you take this promise ring and wear it always?

ELIZABETH
Thank you, Ted. I'd be honored.

Beat. Joanna and Bill kiss. Elizabeth and Ted do the same.

The guys look at each other and do a silent AIR GUITAR, as if to say "things couldn't be going much better."

Then, in the DISTANCE, we SEE (but they don't):

THE SKY HIGH ABOVE THEM

seemingly opening up. There is a FLASH and we CUT TO:

EXT. CIRCLE K - NIGHT

A CAT sits chewing on a burrito wrapper, as above it:

THE PHONE BOOTH

Appears, plummetting out of the clouds.

As it whistles into view, heading towards the ground, we HEAR:

EVIL TED (V.O.)
Aim for the cat, dude! Aim for the cat!

EVIL BILL (V.O.)
I'm trying, Evil Ted!

The booth careens a bit to one side and lands with a CRASH, just missing the cat, who leaps away, YOWLING.

The doors open. Evil Bill and Ted, still wearing shades, look around.

EVIL BILL
Whoa... not bad.

№ 0 0 0 0 4 1 2

EVIL TED
Yah... let's make it bad.

Evil Ted sticks his finger into his head and PULLS OUT HIS EYE. He speaks to it:

EVIL TED
We're here, dude.

The eye shimmers, and then, with a flash, De Nomolos' IMAGE appears in it.

DE NOMOLOS (IN TED'S EYE)
Is Rufus with you?

Evil Bill, listening over Ted's shoulder, looks around the booth. He sees that the cord (the one that Rufus had tied onto the top of the booth) has been severed... and Rufus is nowhere to be seen.

INT. DE NOMOLOS' LAIR - SAME

De Nomolos looks at his two robots on a MONITOR.

EVIL BILL (ON MONITOR)
Looks like we lost him in the circuits of time.

DE NOMOLOS
Good. Then he is gone forever.
(then)
Now-- first act of business: Destroy their ridiculous, insipid band.

EVIL BILL AND TED (ON MONITOR)
You got it, dude!

DE NOMOLOS
Get to work!

And as Evil Ted re-inserts his eye, thus shifting the POV on the monitor, De Nomolos stares grimly into it, seething, and we CUT TO:

EXT. BILL AND TED'S APARTMENT - COURTYARD

Bill and Ted are walking up the steps toward their second floor apartment, alone.

BILL
Dude.

TED
What?

BILL
Maybe one day they'll stay over with us.

TED
Yah. Our girlfriends are most chaste.

BILL
At least they're not dating our dads.

TED
Good point, dude.

They HEAR the PHONE in their apartment begin to RING.

INT. BILL AND TED'S APARTMENT - CONTINUOUS

Bill rushes in and picks the phone up. Ted enters behind him.

BILL
Hello?

JOANNA'S VOICE
Hi, Bill. This is Joanna.

BILL
What's up, Joanna?

JOANNA'S VOICE
Elizabeth and I have spoken and we've decided we're quitting Wyld Stallyns.

BILL
What!? Why!?

Ted presses his ear to the phone.

JOANNA'S VOICE
We don't like you any more. And we never want to see you again.

TED
No way!

JOANNA
We're going to the desert to be alone.

F 0 0 0 0 4 1 2

BILL
But--

JOANNA'S VOICE
It's over. Goodbye.

Click. The guys look at the phone, then at each other. CUT TO:

EXT. CIRCLE K - SAME

Evil Ted, phone in hand, looks at Evil Bill.

EVIL TED
(in "Joanna" voice)
I totally fooled those other us's!

EVIL BILL
Yah. They're completely brilliant...

EVIL TED/BILL
Not!

AIR GUITAR. Then:

EVIL BILL
Okay. Let's lose the booth and start phase II.

EVIL TED
(thumbs up)
Station.

They dial some numbers, the booth glows and disappears. CUT TO:

INT. BILL AND TED'S APARTMENT - A BIT LATER

Bill and Ted, beers in hand, sit totally dejected on opposite ends of the couch, staring blankly ahead. After a long beat...

TED
What are we gonna do?

BILL
We can't play without 'em.

TED
I don't want to play without 'em.

Silence.

BILL
This is most non non-heinous.

TED
Yah... We gotta get 'em back.

BILL
(nods)
But how?

№ 0 0 0 0 4 1 2

Long pause. They sink even further into the couch.

The DOORBELL RINGS. Bill and Ted look at each other.

BILL
I wonder who that could be...

Bill gets up, drags himself to the door, and opens it. Then, his jaw drops as he SEES:

EVIL BILL AND TED

standing in the doorway.

EVIL BILL AND TED
(nodding very sympathetically)
How's it goin', Bill and Ted?

Ted joins Bill at the door, and they look at each other, eyes widening.

BILL AND TED
Whooaa...

BILL
It's us again.

Serious and solemn, Bill shakes hands with himself.

BILL
How's it goin', Bill?

EVIL BILL
Not bad, Bill. You?

BILL
(shakes his head)
Bad.

Evil Ted nods understandingly, walks Ted back to the sofa, arm around him.

EVIL TED
We came to help you guys in your most unfortunate situation.

Ted looks skeptically at his robot doppelganger. They sit down.

TED
How?

M 0 0 0 0 4 1 2

EVIL TED
Come with us, we'll show you.

Ted looks at Evil Ted...

TED
Excuse me.

... then rises and crosses to Bill.

TED
(sotto)
Dude. I got a weird feeling here.

BILL
Why?

TED
I dunno. How do we know these guys are really us?

They look over. The two evil ones, finishing off Bill and Ted's beers, smile sympathetically at them. Bill looks back at Ted.

BILL
Ted, we've been through this before. If it wasn't for that previous intervention of our future selves, would we have even passed history?
(as Ted shakes his head)
Or met the babes?
(same)
Or had a most excellent adventure through time?

Ted thinks, then looks over at Evil Ted, still a bit skeptical.

TED
Okay. Ted. If you're really me... how many fingers am I about to hold up?

EVIL TED
Three.

Beat. Ted holds up three fingers. Then brightens.

TED
Whoa. You're right.

00004 12

Bill nods at Ted.

Evil Bill and Ted look at each other, roll their eyes secretly, then:

EVIL BILL
We'll drive. Let's go.

Evil Bill and Ted hold the door open for Bill and Ted, who start out. As they pass:

BILL
Ted.

TED
What?

BILL
I have a feeling we're about to embark upon a most unprecedented expedition.

Ted nods, and the two of them disappear out the door.

Behind them, Evil Bill and Ted start to exit, then stop when they see the two framed PHOTOGRAPHS of the Princesses. Evil Ted smiles.

EVIL TED
Dude.

EVIL BILL
What?

EVIL TED
I got a full-on robot chubby.

EVIL BILL
Later, Evil Ted. Later.

They leave the photos and take off after Bill and Ted.

EXT. APARTMENT - NIGHT - CONTINUOUS

Bill, Ted, Evil Bill and Evil Ted walk toward the van.

BILL
So where in the desert did they go?

EVIL BILL
You'll see...

They get into the van, and as it takes off, we CUT TO:

EXT. I-15 - HEADING EAST - AN HOUR LATER

The van shoots out toward the desert, windows open.

INSIDE THE VAN

00004 12

Bill and Ted sit in the back, shivering.

TED
I'm cold.

BILL
Yah.
(to the front)
Could we have the heater back here?

Evil Bill turns.

EVIL BILL
(darkly)
Shut up, Bill.

In the back, Bill and Ted look at each other, mouths agape.

TED
That you is a real jerk.

BILL
Yah, I gotta remember to be more considerate toward myself when I become him.

Evil Ted turns around.

EVIL TED
He said shut your holes.

Ted leans forward in direct confrontation with Evil Ted.

TED
What is your problem, dude?

EVIL TED
I'm not interested in your insipid jabbering, insect.

Ted's eyes just plain bug out.

TED
Well excuse me, Ted!

Bill tries to settle down this potentially volatile situation.

BILL
Hey, maybe we should stop for some food and talk this--

EVIL BILL
(wheels; bilious)
Shut your rotting, stinking heads, vermin.

Bill and Ted, cowed, slink into the back seat, look at each other.

TED
Dude. I got a very bad feeling...

Bill nods.

EXT. DESERT - A BIT LATER

The van cruises past a sign which reads: "Death Valley, 10 miles."

INT. VAN

As it bumps along a narrow, abandoned road.

BILL
Uh... excuse me-- where are we going?

No answer. Evil Bill and Ted stare ahead. Ted turns to Bill.

TED
(sotto)
Dude. What if these are evil robot us's from the future, sent here to kill us and replace us?

BILL
(beat)
Ted, that is most implausible.

The van screeches to a stop.

EXT. DESERT - JUST BEFORE DAWN

Evil Bill and Ted throw open the side doors.

EVIL BILL
Out.

Bill and Ted climb out slowly, look around.

TED
So... where are Joanna and Elizabeth?

EVIL TED
They're not here.

C 0 0 0 4 1 2

EVIL BILL
Yah. We lied. Here's the truth: We're totally gonna kill you now.

BILL AND TED
No way.

EVIL TED
Yes way, Ted. We're fully programmed to do it.

EVIL BILL
Yah-- and we want to do it too!

BILL
(to Evil Bill)
You dick, Bill!

He lunges and throws a punch at Evil Bill, quickly withdrawing his hand in pain.

BILL
Ow! You're metal, dude!

EVIL BILL
I know! Check it out!

He rips open his chest, revealing a bunch of wires and circuits.

BILL AND TED
Whoa!

Evil Bill and Ted do an AIR GUITAR. Bill and Ted, though frightened, are impressed enough to join them for a moment. Then, Evil Bill and Ted stop them.

EVIL BILL
Let's go.

BILL AND TED
Bogus.

They are grabbed by the neck and yanked OUT OF FRAME and we CUT TO:

CLOSE ON BILL AND TED'S FACES

absolutely terrified.

WIDER SHOT

Bill and Ted are being carried toward a sheer, extremely high CLIFF by their much more powerful counterparts.

BILL
(sotto)
Ted, we gotta try something.

Ted nods. As they reach the cliff, Ted looks at the robots.

TED
(deliberately)
Dudes, even though you're doing this, we... we...

BILL
... we love you.

TED
... yah, we love you.

Pause. Evil Bill and Ted exchange glances, smile cruelly, then look back at Bill and Ted.

EVIL BILL AND TED
Fags!

Bill and Ted's mouths drop open.

EVIL BILL AND TED
Catch you later, Bill and Ted!

And with a final push, Evil Bill and Ted release their grips and send Bill and Ted, screaming, plummetting helplessly off the side of the cliff.

BILL AND TED
NOO WAAAAAaaaayyyyyy....

The screams grow more terrified as they grow fainter, all heading toward a final, distant... THUMP.

HOLD on Evil Bill and Ted, who smile, then carefully lean over the cliff... and hang slow, dripping loogies.

Evil Bill steps back, nods.

EVIL BILL
I totally loogied on that good dead me!

EVIL TED
Yah! We're fully evil robots!

EVIL BILL
Yah!

AIR GUITAR-- interrupted by EVIL TED'S EYES, which suddenly FLASH white. Then De Nomolos' FACE appears in them.

DE NOMOLOS (IN EVIL TED'S EYES)
Go to their homes. Turn everyone they know against them. And prepare for the speech.

EVIL BILL
You got it, dude.
(then, as Ted blinks and his eyes return to normal)
Let's go, Evil Ted. We got a whole evil agenda to fulfill.

EVIL TED
Yah. And a evil speech to make.

They turn to the van.

EVIL BILL
You wanna take this piece of junk?

EVIL TED
Nah, this is beat.

Then looking offscreen, Evil Ted brightens.

EVIL TED
There goes a Porsche!

EVIL BILL
Let's bag it.

EVIL TED
How?

EVIL BILL
I got a idea.

Evil Bill grabs his own neck and yanks his own head off his body and fires it up like a lawn mower. Then, rocking back like a quarterback, he hurls it.

INSIDE THE SPEEDING PORSCHE

The DRIVER reacts, amazed beyond words, as EVIL BILL'S FLYING HEAD sails right up next to his window.

EVIL BILL'S FLYING HEAD
Pull over, dude!

The Driver grips the wheel, speechless, unable to react. Then, suddenly, he hears:

EVIL TED'S VOICE
He said pull over!

He turns and is doubly-shocked to see that:

FLOATING ALONGSIDE THE OTHER WINDOW

Is EVIL TED'S HEAD.

EVIL TED'S FLYING HEAD
(beat)
How's it goin'?

THE PORSCHE DRIVER

slams on the brakes.

EVIL BILL AND TED'S FLYING HEADS

Land and roll off into the desert.

WIDE SHOT - THE ROAD

As the Porsche skids to a halt and the Driver gets out and runs across the desert, we see EVIL BILL AND TED'S HEADLESS BODIES in the background running toward the car, and we CUT TO:

THE BOTTOM OF THE CLIFF

where, behind a clump of shrubs in a DESOLATE RAVINE, are the two limp, lifeless forms of Bill and Ted.

A long moment passes. Then, a heavy grey MIST slowly drifts in and suddenly a dark, ghostly FIGURE wearing a black, hooded robe and carrying a scythe appears over Bill and Ted.

This is the GRIM REAPER.

He reaches his long, boney hand down toward the guys' supine bodies and, with a soft, hissing sound--

He pulls Bill and Ted-- vague and transluscent-- out of their bodies.

The guys, now above their corpses, look at each other.

TED
Bill, what happened?

Bill looks at Ted, eyes widening.

BILL
Ted-- we're dead, dude.

TED
No way.

BILL
Yes way. Look.

They both look down at their bodies. Ted gapes. Beat. Then--

TED
Now what?

The Grim Reaper lays a boney hand on each of their shoulders.

The guys slowly turn their heads... and are face to boney face with Death himself.

BILL/TED
Whoa.

BILL
You need a tan, dude.

TED
Yah-- who are you??

BILL
Ted, it's the Grim Reaper.

TED
Oh...
(then)
Nice robe, dude.

GRIM REAPER
(a deep, low voice)
You will come with me.

The guys look at each other. Hesitate.

TED
Bill, we can't. We gotta get back.

BILL
Ted, we can't. We're dead.

TED
We gotta stop those evil us's. We gotta <u>try</u>.

Bill looks at Ted, nods. Turns back to the Grim Reaper.

BILL
Excuse us, dude, but is there any way <u>back</u>?

The Grim Reaper nods neavily.

GRIM REAPER
You may challenge me to a contest.
(pause)
But if you lose, you will remain here, in the afterlife... <u>forever</u>.

Bill and Ted swallow, then--

TED
What if we win?

0 0 0 4 1 2

The Grim Reaper smiles an icy smile.

GRIM REAPER
No one has ever won.

Beat. The Reaper turns. Beckons them with a boney finger. The guys look at each other.

TED
(sotto)
Dude. We gotta ditch this guy.

BILL
Definitely. But how?

BILL/TED
(eyes lighting up)
Melvin!

And with a brief AIR GUITAR they point down to the Reaper's feet.

TED
Excuse us, dude, but your shoe is untied.

The Grim Reaper bends over. Bill and Ted rush him. There is a flurry of yanks and tugs and flapping black material and we HEAR a pained "ooomph" as we CUT TO:

EXT. DESERT - A MOMENT LATER

Bill and Ted are hurrying toward a ridge.

TED
I can't believe we just Melvined Death.

BILL
Let's just hope he doesn't catch up with us.

They reach the ridge, look down at:

A BUSY TRUCK STOP

Where two truckers (MIKE and AL), toothpicks in mouth, are strolling to their truck.

MIKE AND AL'S POV 00000412

As they open their doors, the truck appears empty. However, from:

ANOTHER ANGLE

We see Bill and Ted, still transluscent, seated in the center of the cab.

BILL
How's it goin', live dudes?

TED
(to Bill)
We're totally Haunted Mansion.

BILL
(nods; leans over to Mike)
Beware of hitchhiking ghosts, dude.

Mike, the driver, shivers.

MIKE
(to Al)
You say something?

Al shakes his head.

TED
It's us!

BILL AND TED
Boooooooooooohhhhh...

Mike and Al both shiver a little.

AL
I got a weird feeling.

As the truck pulls away, Bill and Ted continue to spook Mike and Al, and we CUT TO:

EXT. SAN DIMAS - MORNING

The truck rolls to a stop and Bill and Ted float out of the cab, looking back at the truckers.

TED
Thanks for the lift, dudes!

BILL
They can't hear you, Ted.

TED
Oh, yah...
(shaking his head)
Too bad we'll never get to thank 'em.

The guys turn and walk away, disappointed. After a second, we HEAR a loud O.S. CRASH and an EXPLOSION. The guys turn and SEE that:

UP AHEAD

The truck has crashed into a wall and gone up in a huge fireball.

After a beat, we see Mike and Al, now transluscent, floating up into the air, away from the wreckage.

Bill and Ted are speechless for a moment, then look at each other and call:

BILL AND TED
Thanks for the ride, dudes!

The Ghost-Truckers, rising, shaken, look back at the guys and nod.

As Mike and Al continue to rise, Bill and Ted start away.

IN FRONT OF MIKE AND AL

The Grim Reaper appears and beckons to them, still pulling at his underwear... and we CUT TO:

EXT. BILL AND TED'S APARTMENT HOUSE - MOMENTS LATER

The guys pass a beaten-up, overheating, obviously way over-driven Porsche, which is parked in front of the building. As they head up the stairs, they HEAR LOUD MUSIC coming through the open door.

INT. APARTMENT

Bill and Ted enter, look around. The music is cranked and the place is a mess. And the bedroom door is half-closed.

Bill and Ted slowly approach...

THE BEDROOM

... and peer inside. And gasp.

Before them, on their respective beds, Evil Bill and Ted are making out with Joanna and Elizabeth.

BILL
No way.

TED
Those evil us's are totally scoring with our girlfriends!

Evil Bill and Ted start to roll on top of the girls.

EVIL TED
Come on, babe. Evil Ted needs some servicin'.

TED
(rushing forward)
No! Let her go!

BILL
(restraining him)
Ted, they can't hear you.
(then, turning towards Evil Bill)
Get off of her!

Joanna pushes Evil Bill off her and rises.

JOANNA
(rattled)
I... I don't understand what's come over you, Bill. You're usually so nice.

EVIL BILL
Nice is for puss-weeds. Get back here and put out!

Joanna turns to Elizabeth, who has also risen to her feet.

JOANNA
Let's go.

Elizabeth nods, and the Princesses hurry out, right through the horrified Bill and Ted.

Evil Bill and Ted turn, watch the Princesses leave, and call out:

EVIL BILL AND TED
Catch ya later, babes!

We HEAR the front door slam.

EVIL BILL
I got a idea. Tonight at the concert, after we make De Nomolos' speech, let's waste 'em.

Bill and Ted's jaws drop.

TED
(to Bill)
They're gonna make a speech as <u>us</u>?

BILL
No way.

№ 0 0 0 0 4 1 2

EVIL TED
Station. For now, let's trash this lame little rathole.

EVIL BILL
Stellar, Evil Ted.

Pleased with themselves, Evil Bill and Ted exit the bedroom. Bill and Ted look at each other, shocked beyond words.

BILL
We have <u>got</u> to stop them.

TED
Yah. But how?

EXT. SAN DIMAS POLICE STATION - A LITTLE LATER

Bill and Ted move INTO FRAME and look at the station.

TED
You really think this'll work?

BILL
(shrugs)
It worked in "The Exorcist." One <u>and</u> three.

TED
But <u>not</u> in "Exorcist II, the Heretic."

BILL
Exactly, Ted.

The guys take a breath, move toward the station and we CUT TO:

INT. STATION - CONFERENCE ROOM

Captain Logan sits before a group of ten or fifteen OFFICERS, leading the morning briefing.

CAPTAIN LOGAN
...and we'll be stepping up security at the amphitheatre tonight for the "Battle of the Bands."

Captain Logan's second in command, OFFICER JAMES, smiles--

OFFICER JAMES
I hear your son's band's gonna be playing.

LOGAN
Don't remind me. Also--

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As Captain Logan looks down at his notes, we SEE (but no one else does) Bill and Ted enter the room.

BILL
So... how do we do this?

Ted shrugs. Spots a desk. Climbs onto it. And, as if diving into a pool, leaps into the air and then jumps into his father's ear.

Beat. Captain Logan goes blank.

Then, suddenly, he looks up from his notes, a goofy, Ted-like expression on his face, and stands up. He looks at the other officers, head bobbing.

CAPTAIN LOGAN
(in a vaguely Ted-like voice)
Okay, dudes. I mean, fellow policemen. My son, Ted "Theodore" Logan and his friend, Bill S. Preston Esquire, have been murdered and replaced by evil robots from the future.

Bill, VISIBLE ONLY TO US, looks over at Captain Logan, grins.

BILL
You did it, dude!

Captain Logan nods and gives a thumbs-up to what appears to be an empty wall.

CAPTAIN LOGAN
I totally possessed my dad!

Captain Logan does an AIR GUITAR-- suddenly stopping when he notices the other officers looking at him.

CAPTAIN LOGAN
("officious" again)
Okay. You gotta go over and arrest these robots so they don't ruin everything for me and Bill-- I mean, my son and Bill-- and, most importantly, they don't hurt the babes, uh, princesses, uh...

Beat. He looks around. The other cops stare at him. He looks over at Bill (the EMPTY WALL).

CAPTAIN LOGAN
(sotto)
This isn't working. Back me up, dude.

№ 0 0 0 0 4 1 2

Bill nods, steps onto a chair behind Officer James, and, holding his nose, jumps into James' ear.

Officer James goes blank for a moment. Then, suddenly Bill-like, he looks over at Captain Logan, and beams.

OFFICER JAMES
I totally believe you, dude!

Captain Logan and Officer James high-five.

Then, Bill jumps out of Officer James and into the Officer next to him (OFFICER PRATT).

OFFICER PRATT
(suddenly rising and perking up)
Me too!

Bill jumps from Officer Pratt to the Officer next to him (OFFICER HINKLEY).

OFFICER HINKLEY
(same)
Same here!

And another (OFFICER GASS).

OFFICER GASS
(same)
I'm with him!
(then, turning)
Whoa! Donuts!

CAPTAIN LOGAN
Excellent!

Captain Logan and Officer Gass stuff donuts into their mouths, oblivious to the entire roomful of cops, who stare, utterly dumbfounded.

OFFICER GASS
Good cruller.

CAPTAIN LOGAN
Yah. I got really hungry being dead.

OFFICER GASS
Now we're eating, but these aren't even our bodies!

CAPTAIN LOGAN
(suddenly earnest)
Dude, this is really weird.

Then, Officer Gass and Captain Logan stop and turn back to the silent, awestruck room.

CAPTAIN LOGAN
Anyways, that's all. Catch ya later, cop-dudes.

Captain Logan and Officer Gass go blank for a moment while we SEE Bill and Ted emerge out of their bodies and stand, transluscent, behind their erstwhile hosts.

TED
That was most invigorating.

BILL
Yah. But let's see if it worked.

They watch, expectant, as Logan and Gass, still holding half-eaten donuts, crumbs all over their faces, "come to."

Logan, completely dazed, shakes his head.

CAPTAIN LOGAN
... Meeting's over.

TED
(disappointed)
Dad!

Captain Logan sits, stunned.

CAPTAIN LOGAN
(to James)
I need a vacation.

James, Hinkley, Pratt and Gass nod in agreement.

Bill and Ted look at each other, devastated.

BILL
Now what?

TED
(thinks)
Wait-- it's Saturday, right?
(off Bill's nod)
Maybe Missy can help us.

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INT. LOGAN HOUSE - A BIT LATER

Dim light. Wind chimes. Crystals. New age music (John Boswell's "Kindred Spirits") plays as we MOVE ALONG a row of six or seven relatively attractive, well-dressed 25-30 year-olds who sit on cushions in a half-circle, eyes closed, hands joined.

FIRST WOMAN
Ghandi.

SECOND WOMAN
Aristotle.

MAN
Ann Boleyn.

THIRD WOMAN
President Chester A. Arthur.

SECOND MAN
Clark Gable.

FOURTH WOMAN
Charlemagne.

MISSY
And I would like to contact Ty Cobb.

She begins an INCANTATION. Meanwhile--

EXT. HOUSE

Bill and Ted are looking in the window at this.

BILL
Has this channelling stuff ever worked?

TED
No. But it will today, dude.

Bill nods and we CUT TO:

INT. LIVING ROOM

CLOSE ON Missy, eyes closed, head gently swaying, as she finishes her incantations and says:

MISSY
"Oh great spirits from the netherworld, leave your celestial abode and speak upon us with your life lessons..."

We HEAR a slight HISSING, and suddenly everyone tightens as two SHIMMERY, BLUISH FORMS appear near the top of the room.

All eyes widen. This is the first time anything has ever happened.

MISSY
(nervous)
I... I feel the spirits have arrived.

BILL AND TED'S VOICES
(hollow, reverberating)
How's it goin', New Age dudes?

An audible gasp. These people are totally unprepared for this.

One of the Shimmering Forms is floating directly above Missy.

MISSY
(gulps)
Spirits... can you hear me?

TED'S VOICE
Yah... and we can totally see down your--

BILL'S VOICE
(sotto; still reverberating)
It's your mom, Ted.
(then)
But you're right! Move over, dude!

Someone shudders. Missy continues, trying to keep it all together.

MISSY
What... what have you to say to us, spirits?

TED'S VOICE
Okay, see, evil robots came and--

BILL'S VOICE
(cutting him off)
Ted, we don't got time.
(then)
Your son and his excellent friend Bill were killed.

A scream in the room. The Shimmering Forms do an AIR GUITAR. Then:

MISSY
W-- what do you want?

BILL/TED'S VOICE
(still hovering above Missy)
Shift a little to the right/left.

Another second. Then--

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BILL'S VOICE
(heavily)
Look in the desert, you'll find the bodies.

More screams. Missy is barely holding this together.

MISSY
You must go!

TED'S VOICE
Listen to us! Beware of Evil Bill and Ted!

BILL AND TED'S VOICES
Beware! Beware! Beware!

Missy begins frantically searching through the pile of books in front of her. She looks at the title of one of them: "The Riddance of Evil." She cracks it open, begins reading.

MISSY
"Oh evil spirits from Hell-- I send you back into the darkness from whence you came!
(reading)
"D'lrow eht elur, l'liw sirc d'na de..."

CLOSE SHOT - (WHAT WE CAN MAKE OUT OF) BILL AND TED

We get a sense that they are looking at each other.

TED
What's she doin'?

BILL
I dunno, but I don't think it's good...

Suddenly, the incantation stops.

BILL AND TED
Uh oh...

Missy slams the book shut, and then, in an instant--

WHOOSH!

The Shimmering Forms whirl around the room before being SUCKED DOWN through the floor--

BILL AND TED'S VOICES
Noooo waaayyyy!!!!!

-- where they disappear from view, leaving only a little "burn" mark in their place.

Someone flicks the light on. Missy collects herself.

MISSY
L--l--lunch anyone?

Everyone nods and quickly begins to exit the room.

As they do, the Grim Reaper appears just in time to HEAR:

MISSY
(turning to Woman #2)
Well, I got rid of them... But I wonder where I sent them...

HOLD on the Grim Reaper, who looks down, then shakes his gaunt, pale head, and we SMASH CUT TO:

A DARK, ENDLESS HOLE

down which Bill and Ted are plummetting uncontrollably.

BILL AND TED
Whoooooaaaaaaaa!!!!!

They continue to drop, screaming.

In fact, they drop for so long that, finally, they stop screaming and, still dropping, look at each other.

Beat.

BILL
Dude. This is a totally deep hole.

TED
Yah...
(then)
Now what?

BILL
I dunno.

Pause. They keep falling.

BILL
Wanna play 20 questions?

TED
Okay... I got one.

BILL
Are you a mineral?

TED
Yah.

BILL
Are you a tank?

TED
Yah. Good one.

They keep falling. More time passes. Ted yawns.

TED
I'm bored.

BILL
Yah.
(then)
Knock knock.

TED
Who's there?

BILL
Wyld.

TED
Wyld who?

BILL
Wyld Stallyns!!

AIR GUITAR, and then, suddenly--

-- WHOMP.

They land on the edge-- barely-- of a CRAGGY, REDDISH COAL-LIKE ROCK.

BILL/TED
Whoaaaa....

But before they can get a grip-- BOOM-- heavy BLACK BOOTS belonging to NAZI STORMTROOPERS stomp down on their hands.

The guys slip off and begin--

FALLING AGAIN

BILL/TED
Whoaaaa....

This time onto--

ANOTHER ROCK

where they land on a diving-board-like PLANK, and instantly are surrounded by a gang of PIRATES, who back the guys off the plank, sending them--

FALLING AGAIN

BILL/TED
Whoaaaaa....

and landing -- THUD-- on

YET ANOTHER ROCK

-- this time surrounded by GANGSTERS:

BILL/TED
(as they're shot at)
No way!

They tumble backward--

FALLING YET AGAIN

And land, this time solidly in the center of:

A SMOKING, BLISTERINGLY HOT, LIVING ROOM-SIZED ROCK

Where they brush themselves off and pick themselves up from the dusty, reddish surface...

BILL
Whoa... not bad.

TED
Yah. Can we do it again?

The guys become aware of an indistinct CHORUS OF MOANS and a BATTERY OF TRUDGING FOOTSTEPS. They look around, for the first time getting a full perspective of where they are. They are:

IN A VAST, INFINITE, INFERNO

Perched upon a rock-- one of seemingly billions which hover chain-linked to a massive CENTER ROCK.

ON THEIR ROCK

The guys react.

BILL/TED
No way...

TED
This is not what I expected this place to look like at all.

BILL
Yah. We got totally lied to by our album covers.

Then, abruptly, an enormous PITCHFORK is driven into the ground between Bill and Ted, and a tall, heavily built DEMON GUARD, dressed all in black, grabs them and whips them OUT OF FRAME.

SECONDS LATER

Bill and Ted gulp as two TINY DEMON GUARDS (dressed like the large Guard) shackle their feet and thrust SLEDGEHAMMERS at them.

The guys look at each other.

BILL AND TED
Non non non-triumphant.

A whip cracks and they have no choice but to begin breaking rocks.

Bill hits. Ted hits. Bill hits again. Ted hits again. Finally:

TED
Dude, I totally broke a rock.

BILL
Way to go!

They continue breaking. Bill hits. Ted hits. Bill. Ted. Then:

TED
I kinda like this.

BILL
You wanna do it for all eternity, Ted?

TED
(thinks)
No.

Stopping, they turn to their Guard.

BILL
Excuse us, Mr. Demon Sir. But how long do we gotta do this for?

TED
Yah, we gotta get to a concert...

The Guard opens his mouth and pulls out a huge black RAT. He dangles it in front of the guys' faces.

BILL AND TED
(thrilled)
Whooaa!!

BILL
Not bad!

TED
We totally knew this guy who got one of those in his bucket of chicken!

BILL
Do something else, dude!

TED
Yah! Do the rat again!

The Guard looks at them for a moment, then pushes them back.

They hit more rocks. And some more. And more. After a moment:

TED
Dude, I'm telling you-- I like this.

BILL
Ted, you can break rocks when we get home.

TED
Yah... but not so many.

A huge, suspended "boulder" is reeled past them toward the great center-rock, with a screaming TORTURED SOUL protesting vehemently on top of it. When it passes, Bill and Ted can see that:

ON THE MAIN ROCK - HIGH ABOVE THEM

A towering, shadowy, distant FIGURE is standing, overseeing his dark domain.

BILL AND TED

Look back at each other.

TED
Who's that?

BILL
Ted. Who do you <u>think</u> it is?

TED
(nods)
Oh yah...
(then)
How are we gonna get his attention?

They look at each other. Then--

00412

BILL/TED
Sign of the Devil, dude!

SECONDS LATER - HIGH ANGLE SHOT - FROM BEHIND THE DARK FIGURE

As the infinite scattering of chained boulders spreads out below us, we SEE, upon one of them, TWO SMALL FIGURES thrusting their arms back and forth, index and little fingers raised in the heavy metal "Sign of the Devil".

We HEAR distant, tiny voices.

BILL AND TED
(from way below)
Down here, dude!

The Figure stares down for a moment, then reaches to his side, pulls a lever and--

BILL AND TED

Are suddenly jerked off their feet as--

MASSIVE CHAINS

Churgle and--

THEIR ROCK

Is drawn closer to the main one.

FROM BEHIND - THE DARK FIGURE

Releases the lever, and--

BILL AND TED

Are suddenly <u>flung off their rock</u> where they land-- <u>WHOMP</u>-- at

THE BASE OF A STAIRWAY

And look up at the smoky red light which emanates from the top.

BILL
(swallows)
How's it goin', Beelzebub?

TED
(nods)
Excellent rocks.

BILL
We totally broke some.

Beat. Ted exhales.

TED
So... okay. Can we go now?

BILL
Yah, cuz, see, this is all a mistake. My ex step-mom--

TED
Who's now <u>my</u> step-mom--

We HEAR a low, heavy CHUCKLING. Then, the red light intensifies.

A LOW VOICE
(crackling, fiery; not human in nature)
<u>I</u> ... <u>know</u>.

TED
You do?

BILL
So does that mean...?

VOICE
<u>You</u>... <u>may</u>... <u>go</u>.

Bill and Ted's mouths drop open.

TED
Thanks, dude!

BILL
Yah, you know, you got a bad rap,
but you actually seem like an okay-

Suddenly everything begins to shake.

The guys' mouths drop open as A CREVICE opens beneath their feet and they suddenly drop through the floor, and are deposited in:

A TUNNEL-LIKE LABYRINTH

Where they land with a thud. Slowly, they rise and look around.

Dozens of different PASSAGEWAYS-- like small cave doors-- shoot off in all directions.

TED
Where are we?

BILL
I don't know.
(looking around)
But I guess we should try one of
these doors.

Ted nods. The guys carefully approach the first passageway on the right. They step inside, and suddenly are in--

AN ARMY BUNKER

Somewhere in the frozen North.

BILL
Where are we now?

Suddenly a WHISTLE BLOWS and the guys turn as a FIGURE IN GREEN COMBAT FATIGUES stalks toward them.

BILL
Who's that?

Suddenly Ted's eyes widen with fear.

TED
Oh, no...

BILL/TED
It's Colonel Oats!

The guys look at each other in terror.

BILL/TED
No way!!

And, suddenly--

COLONEL OATS

is upon the guys, eyeballing them and bellowing in their ears. Oats looks worse-- much worse-- than he did in the guys' apartment. He is now the meanest, toughest military commander ever.

OATS
Gentlemen! Welcome to Hell!

TED
No way!

OATS
(right in Ted's face)
What??

TED
(gulp)
No way... sir?

OATS
(even louder)
You two will do whatever I tell you to do from now on!
(to Bill)
Is that clear?

BILL
Yes, sir, dude!

OATS
What??

BILL
Yes, dude, sir?

OATS
WHAT??

BILL
Yes, sir, sir, dude?

OATS
(pointing down)
Get down and give me infinity!

The guys drop down and begin to do push-ups on the cold concrete ground. As they do, Oats walks around them.

OATS
You stupid, pathetic, craven, worthless little cretins! You pitiful, ignorant, flabby little morons!

He continues above them as the guys look at each other.

BILL
Dude. There is no way I can possibly do infinity push-ups.

TED
(nods)
Maybe if he lets us do 'em girls'-style...

BILL
(shakes his head)
We gotta get out of here.

Ted nods, and, in an instant, they both jump to their feet, push past Colonel Oats and rush--

OUT THE DOOR

Where they dash into the rock labyrinth.

TED
Dude.

BILL
What?

TED
I think we're in our own personal hell.

BILL
(nods)
Let's split up.

TED
Yah. That way he can't get us so bad.

And they dive through opposite passageways.

WITH TED

As he tumbles into one and suddenly <u>recoils in terror</u> because--

HE IS IN THE MIDDLE OF A HORRIFYING MEMORY:

AT THE BOTTOM OF A STAIRWAY

Sits a colorful EASTER BASKET. On it is a clearly marked NAME TAG: "To Deacon." As he starts walking toward it he becomes:

YOUNG TED (KEANU AS A 10-YEAR-OLD)

And he tip-toes up to it. Looks around.

Then, suddenly, he grabs the basket and rushes up the stairs, stuffing chocolates into his mouth, then suddenly STOPS IN HIS TRACKS and SCREAMS, for before him:

Is a THREE FOOT TALL PINK BUNNY, pointing an him accusing finger.

BUNNY
You took Deacon's Easter basket!

YOUNG TED
(with Ted's voice)
That was ten years ago!

The Bunny starts to hop toward him, and on Ted's wide, terrified eyes, we CUT TO:

BILL'S FACE

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Also registering sheer terror.

BILL
Oh, noooooo...

REVERSE SHOT - IN A RELIC-FILLED GRANDMOTHERY ROOM

Behind 80 Birthday candles a TINY OLD LADY, surrounded by RELATIVES of all sorts, looks up.

AT THE DOOR - BILL

reacts in horror--

BILL
(barely able to speak)
G-- Gr-- Granny S. P-P-P-Preston...
Esquire.

MORE RELATIVES move toward Bill and, grabbing him by the arms, pull him toward his grandmother.

As Bill passes an brocaded old mirror, he notices that he is now:

YOUNG BILL (ALEX AS A 6-YEAR-OLD)

YOUNG BILL
(Bill's voice)
No... noooo...

Granny Preston points to her moustachioed upper lip, smiles.

GRANNY
How about a kiss for your dear old Granny, Bill?

Noise swells... relatives smile... the little boy is pushed closer and closer... and then, finally turning, he bolts past the mirror (as young Bill) and dives back into--

THE ROCK LABYRITH

Where (now Bill again) he comes face to face with Ted, who is desperately scrambling out of the other room.

BILL AND TED
Non non non non-heinous.

Suddenly the craggy cavity is bathed in RED LIGHT and we HEAR:

THE DARK FIGURE'S VOICE
(laughing)
Choose your eternity. A-ha-ha-ha-ha-ha-ha-ha!!!

TED
(blurts)
Choose your own, you fag!

Instantly, Ted is whipped down the narrow tunnel and slammed into the far rock wall.

Bill looks up and screams:

BILL
You ugly red source-of-all-evil!

Boom. He's thrown into the same wall, even harder.

FLAMES suddenly shoot toward them. The guys jump to their feet and try to run away, but, as if in a bad dream, they move in slow motion.

TED
(looking over at Bill)
We're totally NFL Highlights.

BILL
Yah, only this isn't football, it's eternal damnation and torment.

They continue running in place for a moment, the Dark Figure's laughter growing louder and louder, the FLAMES licking nearer and nearer their feet.

Finally, Bill looks over at Ted.

BILL
Ted... I think there's only one way out of here.

TED
(nods)
You're right, dude. We gotta play the Reaper.

Suddenly all SOUND STOPS and...

BILL AND TED

stand, speechless, directly in front of:

THE GRIM REAPER

who, scythe in hand, stares at them, his face pale and expressionless.

GRIM REAPER
Choose your game.
(then)
But if you lose, you will stay here- - in Hell-- forever.

Bill and Ted swallow and we CUT TO:

INT. STARK, GREY ROOM - A BIT LATER

CLOSE SHOTS: The Grim Reaper faces Bill and Ted across a board.

They look down... at each other... down again. A clock ticks. Tension mounts. Sweat beads on brows.

Finally...

GRIM REAPER
D-1.

The guys look down.

BILL
It's a miss.

WIDER SHOT

They are playing Battleship.

Bill and Ted confer silently for a moment, then:

TED
B-7.

The Grim Reaper looks down, smiles.

GRIM REAPER
Miss.
(then)
C-6.

Bill and Ted's faces drop.

BILL
Hit.

The Grim Reaper nods, smiles...

The guys look at each other. Their eternal destiny hangs in the balance. Finally:

TED
A-7, dude.

Silence. The Grim Reaper tightens, grits his teeth.

GRIM REAPER
Hit.
(then)
You sunk my battleship.

The guys, exuberant, leap out of their chairs and high-five.

The Reaper, scowling, reluctantly looks up at the guys.

GRIM REAPER
(this is difficult)
I will... take you back.

And, as he begins to pick up the pieces from the Battleship game, Bill and Ted, still thrilled, move aside and confer.

TED
I knew he'd put his Battleship in the J's...

BILL
Good thinkin', Ted.
(then)
But, dude-- when we get back, how're we gonna fight those other us's? They're way stronger than us, way smarter than us--

TED
(nods)
Plus they've already killed us once.

BILL
Exactly, Ted.
(beat)
Dude, we are most definitely in need of assistance.

TED
If only we could get some help.

They look over at the Reaper who, fuming, is hunched over the Battleship board, picking the little red and white pegs out and replacing them.

BILL
Ted. That's it. We <u>can</u>.

TED
How?

BILL
Dude. We're in the <u>afterlife</u>. Everybody who's ever lived is here.

TED
(brightening)
Oh, yah!

The guys cross back to the Reaper, who is now closing up the board.

BILL
Excuse us, Death. But can we play you again for <u>other</u> people?

The Grim Reaper eyes Bill and Ted, face tight.

TED
Double or nothing, dude!

The Reaper hesitates for a moment, then smiles coolly.

GRIM REAPER
You will not defeat me again.

BILL
Choose your game, Death.

And we CUT TO:

INT. ROOM - A MOMENT LATER

Tension. Anticipation. Bill and Ted wait anxiously as--

The Grim Reaper pauses meaningfully, then reaches down, pulls out a card, and announces:

GRIM REAPER
I believe: Colonel Mustard did it.
In the Study. With the candlestick.

Bill and Ted look at each other, smile.

TED
Sorry, Death, you lose.

High-five. The Grim Reaper glowers.

GRIM REAPER
We will play again.

The guys look at each other. Smile.

TED
Suit yourself, dude.

The Grim Reaper has already set another game on the table.

MOMENTS LATER

№ 0 0 0 0 4 1 2

We HEAR a BUZZING SOUND and SEE the Reaper, fuming, as we PAN DOWN to see that they are playing

ELECTRIC FOOTBALL

And the Reaper's "Running Back" is spinning in helpless little circles. All his other "Players" are vibrating ineffectively in one end zone.

Furious, The Reaper swipes the playing surface.

On his checklist, Ted makes a note. We CATCH a glimpse of some NAMES: "Smart guys needed: Einstein... Leonardo Da Vinci... " Plus a few others.

BILL
(sotto)
How're we doin' in terms of people?

TED
(same)
I think okay...

Bill nods, looks half-sympathetically at the Grim Reaper.

BILL
You wanna go again?

GRIM REAPER
Damn right!

Bill and Ted share a silent AIR GUITAR and we CUT TO:

CLOSE SHOT: A SPINNER

Whirls, slows, then stops. Ted looks at it.

TED
Right hand... blue.

ON A TWISTER MAT

Bill, intertwined with the Grim Reaper, barely manages to get his right hand on a blue spot.

Ted spins again. Then:

TED
Left foot... green.

The Grim Reaper, his robe making movement difficult, lowers himself into a "crab" position for a moment, then, sweating, falls backwards onto his butt.

Slowly, he looks up at the guys, exhales. Bill nods sympathetically.

BILL
That's all, dude. I think we've got enough.

Ted nods, then reaches down and helps the Grim Reaper to his feet.

TED
(gently)
Death, you played very well.

GRIM REAPER
(sharply)
Don't patronize me.

TED
(pulling back)
Whatever, dude... You got a lot to learn about sportsmanship.

The Reaper gathers himself, then turns.

GRIM REAPER
This way.

And as Bill and Ted follow the Grim Reaper onto an ESCALATOR:

BILL
Dude.

TED
What?

BILL
"Don't fear the Reaper."

Muted AIR GUITAR. The escalator starts up, and we CUT TO:

INT. BILL AND TED'S LIVING ROOM - SAME

Evil Bill and Ted throw glasses and dishes through a mini-basketball hoop. Evil Bill reaches into the cupboard.

EVIL BILL
Evil Ted.

EVIL TED
What?

EVIL BILL
We're out of dishes.

EVIL TED
(beat)
Check this out.

Evil Ted starts toward the basket. As he gets close, he leaps... and, PULLING OFF HIS OWN HEAD, he stuffs it into the basket.

On the other side of the room, Evil Bill is most impressed.

EVIL BILL
Not bad, dude. Here. Lemme try.

REMOVING HIS HEAD, Evil Bill takes two steps and does a Kareem Abdul-Jabbar "sky hook" with it.

But Evil Bill's head gets waylayed by a hanging lamp, where it lodges and rests above the dining room table.

EVIL TED'S HEAD
(as it's replaced on Evil Ted's shoulders)
You totally misjudged the chandelier!

EVIL BILL'S DANGLING HEAD
It's dusty up here.
(then)
Hey-- tell my body to come over here and get me.

Evil Bill's body gives his head THE FINGER.

EVIL TED
That's alright. I'll get you.

Evil Ted leaps and grabs Evil Bill's head, which makes Evil Bill's body jump to attention.

EVIL TED
(to Evil Bill's body)
Got your head, dude.

Evil Bill's headless body charges after Evil Ted, who holds Evil Bill's head like a running back holds a football.

EVIL BILL'S HEAD
(as Evil Ted dodges Evil Bill's headless body)
I'm totally gonna tackle you, dude!

EVIL TED
(darting past)
Touchdown for Evil Ted!

And Evil Ted spikes Evil Bill's head into the wastebasket.

EVIL BILL'S HEAD
(looking up amidst papers and garbage)
Way to go, dude! We're total headbangers!

Evil Bill's body reaches down into the garbage can to grab his head, then turns to Evil Ted, who's EYES suddenly FLASH WHITE.

INT. DE NOMOLOS' LAIR - "SAME"

De Nomolos, surrounded by a bevy of stiff-backed Rebels, leans forward into a monitor. In his eyes is a look of utter disgust.

DE NOMOLOS
Stop wasting time. Proceed with the plan. Now.

ON THE MONITOR, Evil Bill steps INTO FRAME.

EVIL BILL (ON MONITOR)
Okay, Dude.
(to Evil Ted)
Well? Whattya say we trash their relationships?

EVIL TED'S VOICE (FROM MONITOR)
Excellent idea, E.B.

De Nomolos watches as, ON THE MONITOR, Evil Bill and Ted move OUT OF FRAME and over toward the phone. De Nomolos leans back and shakes his head, veins bulging.

DE NOMOLOS
I hate them, I hate robot versions of them.

Suddenly, ON THE MONITOR, Evil Ted sticks his head back INTO FRAME.

EVIL TED (ON MONITOR)
You made us, dude!

De Nomolos spins the monitor away from his view, and we CUT TO:

EXT. HEAVEN - DAY

A great, white, expansive, place. Blue sky. Puffy white clouds. Clean, glimmering, spacious... an ethereal counterpart to the dim, murky redness that was hell.

Bill, Ted and the Grim Reaper, on the ESCALATOR, RISE INTO FRAME.

TED
Whoa... this is most atypical.

BILL
(to the Reaper)
Now where do we go, dude?

The Grim Reaper begrudgingly points toward a great gate.

GRIM REAPER
This way.

They all start toward it, passing, as they do, a MAN handing out small, gilded CARDS, on which are printed the words:

TED
(reading the card)
"Only the most serene and enlightened souls shall gain entrance."
(turning to Bill)
Dude, we're in big trouble.

BILL
(nods, then)
I got an idea.

And they duck OUT OF FRAME, pulling the Grim Reaper with them.

After a beat, three SERENE, ENLIGHTENED-LOOKING PEOPLE, two men and a woman, stroll INTO PICTURE toward the gate. They stop, HEARING:

BILL'S VOICE
Psst. Excuse us, wise-dudes.

The Enlightened People stop, turn.

TED'S VOICE
Can we ask you a question?

The three Enlightened People cross OUT OF FRAME.

BILL'S VOICE
...go ahead, dude.

GRIM REAPER'S VOICE
What, uh... what we wanted to ask you was...

Suddenly we HEAR a dull THUD. And a VOICE ("Ooomph") Followed by ANOTHER THUD. And ANOTHER VOICE ("Ohhhhh...").

A MOMENT LATER - SAME

Bill and Ted ENTER FRAME, now wearing the Enlightened People's clothes over their own.

TED
Dude, we're in Heaven and we just mugged three people.

BILL
Yah. We better get outta here before we ruin it for everybody.
(then, turning back)
C'mon, dude.

And, slowly, with deep embarrassment, the Grim Reaper joins Bill and Ted. He is dressed in the Enlightened Woman's clothing.

TED
(stifling a laugh)
You look great, dude.

BILL
(same)
Yah, you do.

GRIM REAPER
Oh, shut up.

And they begin to walk toward the gate, Bill and Ted assuming a "wise", strolling demeanor, the Reaper trying to hide his face.

AT THE GATE

The GATEKEEPER looks up as the three "Wise People" approach him.

BILL
(in a "wise" voice)
How is it going? I am William the Wyld.

TED
And I am Ted the Stallyn.

The Gatekeeper looks at the Grim Reaper.

BILL
And this is our girlfriend...
Deathina.

The Gatekeeper studies the Grim Reaper.

GATEKEEPER
... Don't I know you?

GRIM REAPER
(bad falsetto)
No.

Beat. The Gatekeeper shrugs, looks down at some papers.

GATEKEEPER
What is the meaning of life?

Pause. Bill and Ted look at one another, then look back.

BILL
The meaning of life is...

Bill turns to Ted. Ted clears his throat, then:

TED
"Every rose has its thorn. Just
like every night has its dawn."

BILL
"Just like every cowboy sings a sad,
sad song."

Bill and Ted look at the Grim Reaper, who clears his throat and half-sings, along with Bill and Ted:

THE GRIM REAPER
"Every rose has its thorn."

Beat. The Gatekeeper nods, and opens the gate.

BILL
(sotto, to Ted)
Dude, one of these days we're gonna
have to come up with something
original...

-- and the three of them enter onto:

A LARGE PLATEAU

Which overlooks what appears to be an infinite number of HEAVENLY PLATEAUS. The guys look around. This place is big.

BILL
Okay, if we were us, and we were in Heaven looking for the Creator Of The Universe, where would we look?

TED
(beat)
Phone book.

SECONDS LATER - CLOSE ON PHONE BOOK

Reading, "Heaven and Vicinity," with the practically infinite intermingling of these plateaus outlined on the cover.

BILL AND TED

Open it up. The Grim Reaper stands off to the side, still trying not to be seen.

BILL
(glancing at a page)
Let's see... Gab, Ged, Gobb, Gock, Gock Jr, Gock and Sons Linen Supply... aha! God... "1 Heaven Court."
(looking up)
Let's go, dudes.

Bill starts off.

TED
Bill-- wait a sec.

They look at each other, start to smile, and we CUT TO:

SECONDS LATER - SAME

Ted is on the phone.

TED
Hello... God?
(beat)
Is your refrigerator running?
(beat)
It is? -- Better catch it, dude!

Ted hangs up the phone. The guys share an AIR GUITAR, then grab the Grim Reaper and exit as we CUT TO:

A WHITE, SPACIOUS PLATFORM

full of clean, white light.

After a moment, Bill, Ted and the Grim Reaper step INTO FRAME at the bottom of a staircase, and look up, toward us.

We never see who they're speaking to.

BILL
Okay. God. As if you didn't know already, we're not the three Wise People you might think we are.

TED
No. We mugged some guys and took their clothes. Also, I just made a crank phone call to you a minute ago. Sorry.

BILL
Anyways. I'm Bill S. Preston.

TED
I'm Ted "Theodore" Logan.

BILL/TED
We're Wyld Stallyns.

BILL
And this lovely lady is the Grim Reaper. He brought us here when we challenged him and won.

ANGLE ON THE GRIM REAPER

Embarrassed, he half-waves, then looks at the ground.

BACK TO SHOT

TED
Now. Okay. First of all, congratulations on Earth. It's a most excellent planet, and Bill and I enjoy it on a daily basis.

BILL
(nods)
Not to mention your other great planets. Mars. Jupiter. Uranus...

Brief AIR GUITAR. The Grim Reaper rolls his eyes.

BILL
But that's not the point. The point is this. Okay. We died.

TED
Most unfairly.

BILL
But we won the chance to go back. And there are some individuals we would like to invite back for a while to help us out.

TED
So we were wondering... Do you think you could maybe help us to find them?

Silence. After a moment a transluscent MAP, bathed in white light, floats down. Bill grabs it.

BILL
Whoa. Thanks.

TED
Yah. You are a most just God.

BILL
(beat)
Okay, well, we'll be goin' now.

TED
Yah. Keep up the good work.

BILL/TED
Catch ya later, God!

And all three EXIT FRAME. HOLD a beat. Then Ted sticks his head back INTO PICTURE.

TED
Oh. One thing I always wondered. Who shot J.R.?

BILL
(also returning)
Dude-- that was ten years ago!

TED
It was? I just saw it on channel nine.

BILL
I can tell you that.

TED
Oh.
(nods, turns back to God)
Well, then that's it, I guess. See ya, dude.

And he and Bill leave. The Grim Reaper sticks his head INTO FRAME, shrugs.

GRIM REAPER
Sorry.

And as he ducks out, we CUT TO:

ANOTHER, HIGHER PLATEAU

People from all periods of time (ancient to futuristic) play, relax, laugh, walk, etc... as Bill, Ted, and the Grim Reaper walk INTO FRAME. Bill looks down at the map.

BILL
Well, this is the place. Now alls we gotta do is find the most brilliant scientists who ever lived and invite 'em back.

TED
(points)
Bill. Check it out.

And Bill looks across the way, where...

AT A TABLE

ALBERT EINSTEIN sits, playing chess. He looks up as Bill, Ted, and the Grim Reaper approach him.

BILL'S VOICE
Excuse us, Albert Einstein. I'm Bill, this is Ted, and this is Death.

EINSTEIN
(exchanging nods)
We've met.

BILL
First off, my friend Ted and I found your theory of relativity most informative.

TED
(nods)
By the way, not only is time travel possible, but it is also a most enjoyable experience.

BILL
Speaking of which, Albert Einstein, we are prepared to offer you an opportunity to return to earth.

TED
Alls you gotta do is help us design something to fight a couple of evil robots who have been sent from the future to kill us.

Einstein looks at the guys, shakes his head.

EINSTEIN
Thank you, but I've been to earth already, and I much prefer it here.
(then)
Excuse me.

And, as Einstein begins to contemplate his next chess move, Bill and Ted look at each other, shrug.

BILL
Maybe we should try somebody else.

TED
(nods, spotting someone)
Who's that?

00004 12

GRIM REAPER
(looking)
That's Leonardo Da Vinci.

BILL
Maybe we can bag him.

And they take off OUT OF FRAME and CUT TO:

IN ANOTHER SPOT - LEONARDO DA VINCI

shakes his head.

LEONARDO DA VINCI
(Italian accent)
I'm sorry, I have no wish to go back.

Bill and Ted look at each other, swallow, and we CUT TO:

IN YET ANOTHER SPOT - BENJAMIN FRANKLIN

Shakes his head.

ELSEWHERE - ARISTOTLE

Shakes his head, and Bill and Ted look at each other, stunned.

BILL
Dude, nobody wants to go back. Everybody's been to Earth.

TED
What we need is somebody who hasn't been there.

Long beat. Then:

BILL
Ted! That's it! We'll get someone who hasn't been there!
(then)
Dude. This isn't just heaven for earth, it's heaven for the whole universe!

TED
Whoa! Yah!

The guys share an excited grin, and we CUT TO:

EXT. AN ENTIRELY DIFFERENT PLATEAU

Similar to the previous one-- broad, airy, expansive-- except the people in it aren't people... they're--

MARTIANS

-- round furry beings with round, lumpy, padded heads. Strolling, laughing, chatting.

BILL, TED AND THE GRIM REAPER

At the lip of a little rise, look over at the Martians.

BILL/TED
Whoa...

REVERSE ANGLE - THEIR POV

In a little knoll, a dozen or so MARTIANS are engaged in a bizarre GAME: In a circle, the Martians run around quickly and then jump up. One flies away. A second later, it lands on its head in the center. They all clap.

BILL, TED AND THE GRIM REAPER

Watch. Bill and Ted are impressed.

TED
That looks fun.

BILL
Yah-- let's play.
(then, calling)
Excuse us, Martian-dudes!

SECONDS LATER

Bill, along with thirteen other Martians, runs in a bizarre little circle as Ted, standing in the middle, jumps.

Ted flies OUT OF FRAME. A second later, he lands on his head in the center. Everybody claps.

BILL
Way to go, dude! You won!

Ted gives a thumbs-up.

A LITTLE WHILE LATER

As the game ends and a new one begins, Bill and Ted address the group of Martians.

BILL
Excuse me, Martians, but could you tell us who is a famous scientist among you?

General murmuring. The Martians look around, then point to TWO PARTICULAR MARTIANS, (who are sitting on a distant ledge, alone.) CUT TO:

A COUPLE MINUTES LATER - ON THAT LEDGE

As the guys are just finishing up their pitch. (In the background, the Reaper is now in the center of the game-circle.)

BILL
...come to earth and help us defeat some evil robot us's.

Beat. The Scientist-Martians nod, and speak in what apparently is their own language:

MARTIANS
(in unison; a high, nasal voice)
Station.

(Note: Although they only speak one word, it has a different meaning-- and therefore a different intonation-- every time.)

TED
(to Bill)
Station?

BILL
I guess that means yes.

MARTIANS
(nodding)
Station.

BILL
Sounds good, Martians. You'll enjoy our fair planet earth. It is a most resplendent place.

BILL
(looking at his watch)
Speaking of which, we'd better hurry. Who knows what those evil robot us's are doing.

In the background, the Grim Reaper flies OUT OF FRAME, then lands outside the little circle, therefore having lost. And as Bill, Ted and the Martians cross back to him, we CUT TO:

INT. BILL AND TED'S APARTMENT - SAME

CLOSE ON a goldfish bowl, which Evil Ted is dumping into the sink.

EVIL TED
Catch ya later, W. Axl Rose.

And he turns on the garbage disposal, watching it closely, then grinning.

EVIL TED
Check it out! He's fish-stew!

PAN TO Evil Bill, on the phone, giving Evil Ted a quick thumbs up.

EVIL BILL
(into phone)
... and I never liked you. That's right. So just flake off, Aunt Dana.

He hangs up, makes a check in Bill's phone book, and dials the next number.

EVIL BILL
Hello, Mr. Ryan? Bill S. Preston.
(beat)
You suck, dude.

He hangs up. We HEAR an extremely loud, wailing ELECTRIC GUITAR, and Evil Ted wanders past, thrashing about with his guitar.

EVIL TED
I'm totally playing too loud!

After a moment, the DOORBELL RINGS.

Evil Ted continues playing as Evil Bill makes his way across the incredibly messy apartment to the door.

MRS. DAVIS, the guys' timid, elderly landlady, stands there.

MRS. DAVIS
(very sweet)
Excuse me, William, but could you and Theodore please turn down your instruments? With Mr. Davis' heart condition, it's a little loud.

Evil Bill stares coldly.

EVIL BILL
Deal with it.

H 0 0 0 4 1 2

Mrs. Davis' face registers confusion and concern.

MRS. DAVIS
William, are you boys alr-- ooopf.

Evil Bill lowers his shoulder and shoves Mrs. Davis backwards, where she plunges over the balcony and hurdles into the pool.

EVIL TED
(looking over)
Way to go!
(laying his guitar down)
Let's do something else bad!

EVIL BILL
Like what?

EVIL TED
I dunno. Let's do some insider trading!

EVIL BILL
We don't got time. De Nomolos wants us to nab the females and get to the concert.
(off Evil Ted's disappointment)
How about this: We'll take the Porsche and run over cats on the way.

EVIL TED
Genius, Evil Bill!

High-fives, and as they exit, we CUT TO:

EXT. DESERT - LATE AFTERNOON

CLOSE ON BILL AND TED'S EYES, slowly opening and looking around.

BILL/TED
Whoaaaa.....

WIDER ANGLE - IN THE SHRUBS WHERE THEY "DIED"

They creakily sit up and look at each other.

BILL
Dude ... we're back.

Ted nods, rubbing his temple.

TED
I think a buzzard was peckin' my head.

Bill pulls a worm out of his hair.

BILL
Dinner's over, worm-dude.
(looks up)
Watch out, Ted!

The guys move to the side just as--

THE STATIONS

Fall out of the sky and land on their feet right near them with a pair of light "ooomphs."

THE STATIONS
(in unison)
Station!

BILL
You okay?

The Stations nods excitedly. Ted looks around.

TED
Where's Death?

We HEAR a YELL and they all look up just as--

THE REAPER

Plummets out of the sky and lands on his belly with a resounding THUD. Beat. Bill, Ted and the Stations look down at him.

TED
You okay, dude?

The Reaper nods, embarrassed.

BILL
Okay. First on the agenda: Get back to town and clean up.

TED
Second: Call the babes and warn 'em.

BILL
Third: Purchase stuff to fight those evil us's.

They start up a winding path, the Grim Reaper, hobbling and picking leaves and branch-bits from his robe, at the rear, and we CUT TO:

EXT. VAN - MOMENTS LATER - FROM BEHIND

The van squeals away, shooting back toward the main road. CUT TO:

EXT. SAN DIMAS STREET - SAME

Evil Bill and Ted tear around a corner in their by-now even more battered Porsche.

INT. PORSCHE - SPEEDING

Evil Ted points out the window.

EVIL TED
There's one, dude!

Evil Bill swerves the car madly. We HEAR a CAT YOWLING--

EVIL BILL
Just missed!

-- and then Evil Ted motions to a house up ahead.

EVIL TED
Dude, we're there!

EVIL BILL
Okay. I got a idea. Take off your seatbelt.

EVIL TED
Outstanding!

They unlatch their belts. And then, as Evil Bill deliberately steers the speeding car DIRECTLY INTO THE CURB--

EVIL BILL AND TED

Fly through the windshield and SHOOT--

THROUGH THE AIR

-- playing an excited AIR GUITAR as they sail OUT OF FRAME.

INT. LOGAN HOUSE - SAME

The Princesses are sitting in the living room with Missy.

ELIZABETH
They just seem so different.

JOANNA
So cold.

MISSY
You know... I had a strange experience with them myself--

Suddenly, we HEAR yelling ("Whoooooaaa!") and, with a CRASH, Evil Bill and Ted fly through the Living Room window and slide across the floor, smashing head-first into the fireplace.

They brush themselves off and stand up.

EVIL BILL
How's it goin', lady humans?

EVIL TED
(to Missy; leering)
Hey, Mom, how about a kiss where it counts?

Missy slaps him.

MISSY
Ted!

EVIL BILL
(to Evil Ted; pleased)
It's your mom, dude!

Evil Ted nods. He and Evil Bill grab Joanna and Elizabeth.

EVIL TED
Ready for the big night, babes?

He grabs Missy's keys off the table, and with Evil Bill, starts to drag the terrified Princesses out the door.

Just then, however, Captain Logan appears in the hallway, looking half-dazed, obviously still recovering from his "possession" earlier this morning. He looks around the room, at Evil Ted.

LOGAN
Ted, what the hell is going on here?

EVIL TED
(leaning toward Logan)
Confidentially, Dad-- I'm an evil robot.

EVIL BILL
He totally is, dude!

And Evil Bill and Ted again start toward the door with the struggling Princesses in tow.

Captain Logan steps toward Evil Ted.

LOGAN
Dammit, Ted--

But before Logan can do a thing, Evil Ted grabs him, picks him up, spins him, and, cheered on by Evil Bill, chucks him right into the ceiling, where he sticks, legs dangling helplessly.

LOGAN (HEAD COMPLETELY HIDDEN)
(voice muted)
Ted! Ted!

Missy, shocked, passes out. The Princesses gasp and stare.

JOANNA
... Who are you two?

Evil Bill and Ted look at the girls, suddenly "earnest."

EVIL BILL
Well, you see...

Then, with a look at each other, Evil Bill and Evil Ted unzip their entire selves, revealing that, undeneath, Evil Bill has, in fact, been wearing an "EVIL TED SUIT," and Evil Ted has, in fact been wearing an "EVIL BILL SUIT."

The transformation complete, the guys do an enthusiastic AIR GUITAR. The Princesses pass out.

EVIL TED
(grins)
A brilliantly pointless surprise, E.B.

Evil Bill nods.

EVIL BILL
(re the Princesses)
Let's bag em.

And as Evil Bill and Ted bend down to grab the women, we CUT TO:

EXT. BUILDERS' EMPORIUM - NIGHT

The Van screeches to a halt in the parking lot and Bill and Ted jump out, followed by the Stations and the Grim Reaper.

Then, as they all hurry across the parking lot:

BILL
Okay, Stations, this is Builders' Emporium. It is a repository for all kinds of earthly building materials.
(handing him a list)
We will buy what we need to do battle with our robot antitheses here. Understand?

THE STATIONS
(nodding, looking at the list)
Station.

0 0 0 4 1 2

Then, as they reach the automatic opening doors, Ted looks at Bill, sniffs...

TED
Dude, what's that <u>smell</u>?

BILL
(sniffs)
Ted, it's us, dude. We've been dead for twelve hours.

And, entering the store, they look at an arrow which indicates "TELEPHONES AND RESTROOMS." They head in that direction, and we CUT TO:

INT. BATHROOM - SECONDS LATER

A big, burly TRUCKER enters, sniffs the air, and frowns.

TRUCKER
Who died in here?

Ted, at the sink drying his face, looks over at the Trucker.

TED
I did, dude!
(then)
Plus we got a Martian!

The Stations emerge from a stall, past the Trucker.

STATIONS
Station.

And they and Ted exit into--

THE STORE - BACK HALLWAY

Where Bill is on the pay phone. The Stations cross to the Reaper, who is waiting for them with a shopping cart. Ted crosses to Bill, hands him a paper towel.

TED
Any luck?

Bill shakes his head.

BILL
They're not at their place, or at ours.
(dialing)
I'm trying your dad's place now. Maybe they went to talk to Missy.

Ted nods, glances across the store, where: 00004 12

The Stations have leapt into the kiddie-seat of the shopping cart which the Grim Reaper, huffing and puffing, is pushing down an aisle. CUT TO:

INT. LOGAN HOUSE - SAME

Evil Bill and Ted, Princesses thrown over their shoulder, are about to leave the house when the PHONE RINGS. Evil Bill picks it up.

EVIL BILL
Logan residence, Evil Bill Preston speaking.
(beat, turns)
It's <u>them</u>. They're back from the dead.

EVIL TED
Oh.
(shrugs)
I guess we get to kill 'em again.

EVIL BILL AND TED
Excellent.

INT. BUILDERS' EMPORIUM - AT THE PAY PHONE - SAME

Bill, standing with Ted, looks across the store at the Stations and the Grim Reaper, who are furiously ripping through the store, the Stations pointing at items, Death, feeling put out, throwing them into the cart.

BILL
(into phone)
But this time, we're ready for you.

TED
(yelling into phone)
Yah!

INT. LOGAN HOUSE - SAME

EVIL BILL
(to Evil Ted)
He says they're ready for us.

EVIL TED
(smiles)
Well, I think we can be ready for them, too.

EVIL BILL
(nods; into phone)
Good luck getting to the concert, losers.

He hangs up, looks at Evil Ted.

EVIL BILL
Go for it, dude.

Evil Ted nods, pushing a button on the side of his neck. Suddenly his EYES SPIN like a slot machine.

EVIL TED
Whoaaaaa!

In a FLASH, DE NOMOLOS' ENRAGED IMAGE appears in Evil Ted's eyes.

DE NOMOLOS
(low, amplified)
Begin the Emergency Plan.

EVIL BILL
You got it, Great One.

DE NOMOLOS
Do not fail me.
(as he goes)
... Metallic buffoons.

And he's gone. Evil Ted, his eyes spinning back, shakes his head vigorously.

EVIL TED
Station! My eyes were totally insulting me!

EVIL BILL
Excellent, E.T.
(then)
Let's do it.

And he and Evil Ted each open their shirts, reach into their "guts", and pull out a couple of small, NASTY GLOWING TUBES.

They look down at the tubes, shake their heads.

EVIL TED
I'll be glad to be rid of these things.

EVIL BILL
Definitely.
(then)
Let's go, dude.

They throw the fuse-like tubes onto the floor and, as they re-lift the girls onto their shoulders and exit, we HOLD until...

THREE DISTINCT SHAPES

Begin to materialize on the floor. But before we get a chance to see what these things are, we CUT BACK TO:

INT. BUILDERS' EMPORIUM - SAME

Bill hangs up, stares at the telephone receiver, shakes his head.

BILL
That other me is a dick.

Ted nods. The guys turn, start toward the door, and we CUT TO:

EXT. PARKING LOT - A MOMENT LATER

Ted throws the van door open and Bill and Death throw the just-purchased items into the van.

BILL
(looking over the items; to Ted)
Dude, I hope the Stations know what they're doing.

Ted nods... then taps Bill on the shoulder. They turn. Look at:

THE STATIONS

Who have backed away from each other and are now standing on opposite ends of the parking lot.

THE GUYS

shake their heads.

TED
Station-- what are you doing?

BILL
(to Ted)
Dudes, this is not the time to play games!

IN THE PARKING LOT

The two separate Stations, now standing about 30 feet from one another, look over at Bill and Ted, and with a confident nod--

STATIONS
Station.

--they suddenly begin RUNNING TOWARD ONE ANOTHER. At the last moment, when it looks like they are certain to crash into each other, they both LEAP HIGH INTO THE AIR and...

In a shower of sparks, suddenly connect-- THUNK-- thus creating...

AN ENTIRELY NEW BEING

(a lean, stripped-down version of Station) which lands in the parking lot before Bill and Ted.

NEW STATION
(firm, commanding, intelligent)
Station.

And with that, Station (and, remember, now there's only ONE of him) removes the diagram Bill gave him, looks at it, whips out a pen and begins writing inhumanly fast on it. Beat.

BILL AND TED

Look at each other, grin.

BILL/TED
Station!

AIR GUITAR. They dive into the van and we CUT TO:

EXT. ROAD - MOMENTS LATER

The van shoots across town.

INT. VAN - SPEEDING

Ted moves into the back of the van, unable to believe what he's witnessing: Station is furiously at work organizing the items they've purchased.

TED
Whoa... way to go, Station!
(looking at the diagram)
Okay... so these are the bases, and these would be the mid-sections, right?

STATION
(nodding-- but mainly focussed on his wo.k)
Station.

TED
Bill, check it out!

UP FRONT

Bill looks back and gives a thumbs-up just as The Grim Reaper shuffles back and sits in the passenger seat, insecure.

GRIM REAPER
Excuse me, Bill... but what would you like me to do?

Bill looks at the Reaper.

TED
You, uh... uh... you watch the van, dude.

REAPER
(not buying this)
Look, is there some problem here? I mean...
(this is hard)
... do you not like me or something?

Bill look over at the Reaper, shakes his head, very sincere.

BILL
Death. You're great. You're a really nice guy.
(reaching into his picket)
Have some gum, dude.

The Grim Reaper, feeling sorry for himself, turns away, lower lip trembling.

Bill looks at him a second, then turns back, half-rolling his eyes.

Then, suddenly, he tightens. He slows the van down.

BILL
What is that?

UP AHEAD

Standing in the middle of the street, silhouetted under streetlights, are the THREE FIGURES we saw beginning to take shape at the Logan house-- only now they're fully formed:

One is TALL and pear-shaped, with very big ears... Another is SMALL and withered, seated in a chair... The last is STOUT and powerfully built, hands on hips.

And behind them is the PORSCHE, parked at an angle in the road.

INT. VAN

As Bill slows to a stop, Ted joins him up front.

BILL
Looks like a roadblock.

TED
But that's not the police.

BILL
No, it's... it's...

He flicks on his brights, and suddenly both Bill and Ted scream:

BILL/TED
No way!!

For--

IN THE STREET BEFORE THEM

Stand their three worst fears, now heightened and exaggerated-- COLONEL OATS, now larger than before and with his face all wild and frenzied, totes an arsenal of weapons; GRANNY S. PRESTON'S stark white hair now stands straight up, and her facial hair is now thick and bristly; and the now-seven-foot tall EASTER BUNNY's huge steel teeth gnash.

Oats glowers at the guys and bellows:

OATS
Yes way you damned pitiful pussies!
Now get out of that van! And I mean
now!

And, along with the other Fears, he starts toward the van.

INSIDE

Bill and Ted stare ahead, ghost-white, trembling with stark terror. The Grim Reaper and Station huddle next to them.

TED
(barely able to speak)
B... better do something, dude.

BILL
(same)
Yah...

And suddenly, Bill throws the van into reverse and hits the gas, causing The Grim Reaper and Station to lurch forward, crushing into each other against the dashboard.

Then Bill cranks the wheel and they topple into the back as the van begins--

A WILD 360 DEGREE TURN

Which sends the Grim Reaper and Station and all their building supplies flying from one side of the van to the other.

BILL

Completes the turn, straightens out the van, hits the gas and drives straight at--

THE THREE FEARS

Who hold their ground for a beat, then, at the last minute, leap (or, in the case of Granny S. Preston, roll) out of the way.

INT. VAN

Station chatters excitedly.

STATION
Stationstationstationstation...

...Then calmly gets back to work on Bill and Ted's creation, sparking up a power drill.

TED
Nice work, Bill. I think we lost 'em.

But the Reaper, peering out the back window, shakes his head.

GRIM REAPER
I'm afraid not.

And sure enough--

IN THE WAKE OF THE VAN

The Three Fears have hurried to the side of the street and are jumping into Evil Bill and Ted's stolen Porsche.

The Easter Bunny rips off the roof of the Porsche and leaps into the driver's seat, Granny S. Preston is chucked into the passenger seat (wheelchair and all), and Colonel Oats dives into the back, whipping out a gun.

OATS
(to the Easter Bunny)
Step on it, you damned seven-foot hopping pink bastard!!

The Easter Bunny hits the gas and the Porsche squeals down the street and after the van, Oats firing wildly.

THROUGH AN INDUSTRIAL PART OF TOWN

The two vehicles scream, at very high speed.

INSIDE THE VAN

Ted-- crunched next to Death-- peers out the back window. Bullets whiz past.

TED
They're catching up!!

BILL
Hold on!

And, with a sudden jerk of the wheel, Bill whips the van around a sharp corner. The Grim Reaper lurches to the side.

THE PORSCHE

Follows, gaining speed.

INSIDE THE PORSCHE

As the Easter Bunny, ears flapping in the breeze, accelerates after the van, Colonel Oats empties his gun, then leans forward and jabs a finger at Granny S. Preston.

OATS
You! Get out and do your thing!! Now!!

Granny S. Preston braces herself and Oats and the Easter Bunny push her--

OUT OF THE PORSCHE

Where her wheelchair hits the ground, smoke pouring out, sparks flying as it bounces once or twice, and then continues along behind the speeding vehicle at 75 miles per hour, rocket-jets belching fire behind it.

INSIDE THE PORSCHE

Oats feeds a lead-rope back to Granny S. Preston, who grabs onto it.

INT. BILL AND TED'S VAN

Ted, still looking back, shakes his head in horrified disbelief.

TED
No way...
(then, up front)
It's your Granny, dude.

Bill grips the wheel, white-knuckled.

BILL
Oh no.

And now Bill's eyes widen as--

THE PORSCHE

Suddenly veers to one side, causing--

GRANNY S. PRESTON

To swing around like a waterskier and gain speed, ending up nearly even with the van.

Granny S. Preston looks over at Bill, her wild shock of white hair blowing straight back, her tiny, crazed features shaking up and down.

GRANNY S. PRESTON
Hello Bill.

Terrified, Bill swerves to the right and--

THE VAN

Scrapes against a concrete wall.

GRANNY S. PRESTON

Swings closer to the van and points to her bristly cheek.

GRANNY S. PRESTON
How about that kiss?

BILL

Veers to the right again-- this time even more sharply. CRUNCH.

BILL
No!

IN THE PORSCHE

Colonel Oats, now loading a bazooka, yells at the Easter Bunny.

OATS
Take her closer you great bouncing egg-delivering behemoth!!

The Easter Bunny swerves closer, causing--

GRANNY S. PRESTON

To do the same, wheelchair rocket-jets sputtering.

INSIDE THE SPEEDING VAN

A 0 0 0 0 4 1 2

Bill, attempting to avoid his hideous Granny, screeches against the wall, the van now barely under control.

Ted pushes his way past the Station, who continues to work, fixated, and hurries:

UP FRONT

Where he joins Bill, looking out the window at Granny S. Preston, who is still pointing to her cheek.

TED
(over the din)
You gotta do it, dude! You gotta face her!

BILL
But that moustache...

TED
Bill, you got to!

Bill looks over at Ted and we SMASH CUT TO:

A SECOND LATER - CLOSE ON BILL'S FACE

Wind-blown and terrified.

A WIDER SHOT

Reveals that Bill is being dangled out the side of the van toward Granny S. Preston.

INT. VAN - SAME

Ted, now driving, looks at Death, who is fishing Bill out the window.

TED
A little further, dude!

REAPER
I'm trying! But I must be careful of my lower back.

The Reaper lowers him a bit further and now--

BILL AND GRANNY S. PRESTON

Are close enough for Bill to crane his neck, close his eyes, swallow, and kiss his Granny square on the cheek.

She looks at him and smiles...

GRANNY S. PRESTON
Now that wasn't so bad, was it?

00000412

... and then TRANSFORMS BACK into a brightly glowing TUBE, which then lands and shatters to bits on the asphalt.

Bill, immensely relieved, is reeled back into--

THE VAN

Where everyone applauds him for a moment.

DEATH
(to Bill)
I was the one lifting you.

BILL
Thanks, Death, I app--

Suddenly-- THUMP-- there is the sound of something large and heavy landing on the roof. Ted looks up.

TED
What was that?

Bill shakes his head. Death and Station look up at the roof. The large heavy object begins moving and we CUT TO:

THE ROOF OF THE VAN - ZOOMING PAST

As the Easter Bunny bellies along the top, pink eyes glowing, snout smoking.

EXT. STREET

The two vehicles blow past a POLICE CAR.

INT. POLICE CAR

Two COPS look at each other, take off after--

THE PORSCHE

From inside of which Oats, now driving, yells at the Easter Bunny:

OATS
(veins bulging)
Get in there you damned floppy-eared, candy-toting demon!!

THE EASTER BUNNY

Suddenly drives his long, yellow steel teeth right into the roof of the van.

INSIDE

Death cowers as those same teeth suddenly appear right next to his head.

In the back, Station, continuing to work, unperturbed, removes a piece of the wheel well and solders it to something.

STATION
Station.

Bill looks over at Ted, who grips the wheel, frozen in horror.

BILL
Hit the gas, Ted! Hit the gas!

THE EASTER BUNNY

Suddenly lurches backwards and slides off the back of the van as:

INSIDE

Ted floors it.

BILL
Good work!

TED
Did we lose him?

BILL
(looking back)
I think so.

But Bill is wrong, for--

UNDERNEATH THE SPEEDING VAN

Hanging onto the chassis, riding only inches above the rushing asphalt, clambering forward like Indiana Jones... is the Easter Bunny.

INT. VAN - SAME

Ted, breathing a bit easier, looks over at Bill.

TED
Good suggestion, du--

Suddenly Ted's eyes widen as--

THE EASTER BUNNY

Pops up right in front of him, blocking the windshield with its horrible, glaring rabbity mug.

THE EASTER BUNNY
(a muffled, demonic growl) Hoooo' 12
You stole Deacon's Easter basket!!

Ted screams. Bill, looking out the side window, gets an idea:

BILL
Take this corner, dude!

And suddenly--

THE EASTER BUNNY

Is thrown to the side, barely hanging onto a fender as:

THE VAN

screams around a corner and turns onto a busier street.

IN THE PORSCHE

Oats misses the corner, slams on the brakes and screams:

OATS
Get them you damned fuzzy-whiskered hippety-hoppin' sack of shit!!

INSIDE THE VAN

Ted leans forward, peers at the Easter Bunny, who begins clawing his way upward again.

TED
Now what?

But Bill isn't paying attention to Ted; rather, he's looking out the side window.

BILL
Ted... stop.

Ted hits the brakes, the Easter Bunny is thrown forward onto the street and--

AT THE STOP LIGHT WHERE THEY SIT

Bill looks over at a BMW which has pulled to a stop next to them. The guy within is talking on his CAR PHONE.

Bill opens his window, calls:

BILL
Excuse me, dude-- can we use your phone?

MEANWHILE- ON THE STREET - THE EASTER BUNNY

Turns and starts hopping toward--

THE VAN

Where Ted grabs the car phone and dials it rapidly.

TED
(into phone)
C'mon... c'mon...

As the Easter Bunny reaches the van and begins CRUSHING its metal around the guys.

TED
Hello Deacon, it's Ted. Ten years ago, at Nana and Pop-pop's house, I totally stole your Easter Basket and ate all your candy... Yes, me. I did it. I did it, and I'm sorry.

And just as the Easter Bunny has forced the van's creaking metal right up against the guys, Ted tosses the phone to the BMW Guy--

TED
Thanks, dude.

-- and hits the gas, and, in the nick of time--

THE EASTER BUNNY

transforms into a great, glowing TUBE, which falls away from the van and crashes onto the street just in front of--

THE POLICE CAR

which has followed the van into the intersection. As the tube shatters in a burst of glass and neon--

THE COPS

skid to a stop, look at each other.

OFFICER PRATT
You get that licence plate?

OFFICER GASS
(nods, hits the radio)
Give me Captain Logan.

MEANWHILE - IN THE VAN

Bill, Ted and Death whoop it up. Station cuts a hand-shaped HOLE in the side of the van, and then--

EXT. STREET

The van screams around a corner, turns down a narrow street, and suddenly SKIDS TO A HALT.

INT. VAN

Bill, Ted, and Death peer out the front windshield at--

COLONEL OATS

who is now stalking towards them, scowling horribly, bazooka raised.

OATS
(as he walks)
Damned useless furry maggot. I'm gonna hafta do this myself.

And he cocks the bazooka.

INT. VAN

Bill and Ted look at each other.

TED
How're we gonna get rid of him?

Bill considers, then--

BILL
Dude. There is only one way to get rid of a guy like this. We gotta kill him with kindness.

Ted nods and we CUT TO:

TRACKING SHOT - FROM BEHIND COLONEL OATS

As Oats reaches the side doors to the van and throws them open...

HIS FACE

Registers sudden surprise. For--

INSIDE THE VAN

Bill and Ted have quickly organized Station and The Grim Reaper into a pleasant little "tea party," replete with snacks, drinks, and light conversation. (Station's "creation" is mostly hidden behind boxes and now-removed van-panelling.)

The guys look over at Colonel Oats and smile warmly.

TED
Colonel Oats, what a surprise. Come in, dude.

BILL
(nods)
Join us for our tea party.
(extending a plate)
Honey Bun? Twinkie? Slim Jim?

Death hands Oats a styrofoam cup. Station pours some coffee into it. Oats stares at them, jaw quivering, and we do a quick DISSOLVE TO:

INT. VAN - A MOMENT LATER

Colonel Oats, now sitting cross-legged between Station and The Grim Reaper, bazooka on his lap, Honey Bun crumbs on his chin, shakes his head.

OATS
...You see, when I was a teenager, my father used to spank me with an ammo clip. He... he frightened me.
(teary; voice shaking)
I now realize that that's what I've been doing for these past twenty years-- terrorizing young people.

Beat. Station strokes Oats' hair. The Grim Reaper pats him on the shoulder.

TED
That's an important epiphany, Colonel Oats.

BILL
(nods, looks at his watch)
Catch you later.

And sure enough, in a FLASH, Colonel Oats transforms, grabbing another Honey Bun as he goes.

The guys looks back at each other.

BILL
We better hurry.

Ted nods, then suddenly tightens, HEARING:

CAPTAIN LOGAN'S VOICE
Ted!?

The guys turn and see:

CAPTAIN LOGAN

rushing toward them, Missy trailing behind him.

CAPTAIN LOGAN
You two are in serious trouble!

THE GUYS'

Mouths drop open even further.

TED
Oh, no. It's my dad.
(then)
Dad, we can explain--

CAPTAIN LOGAN
(arriving, out of breath)
There's no time, Ted. We've got to get you to that concert and get rid of those... evil robot you's.

Bill and Ted look at each other, thrilled.

BILL/TED
Excellent!

Captain Logan tips the Colonel Oats tube out of the van. It shatters on the street and we CUT TO:

EXT. AMPHITHEATRE - NIGHT

A MARQUEE reads "TONIGHT... RIANNE WARDROE PRODUCTIONS PRESENTS THE SAN DIMAS GRAND JAM!" At the bottom of the list of bands is Wyld Stallyns, "misspelled" as Wild Stallions.

As people enter, passing the TV trailers parked outside, we HEAR MUSIC and we CUT TO:

INSIDE THE AMPHITHEATRE

Where the large CROWD applauds mildly as:

TWO PSEUDO-MARXIST TECHNO-WAVERS

One tall and blondish, the other shorter and with curly hair, each wearing tiny spectacles and jet black clothing, who are at their microphones, proclaiming in a staccato rhythm:

WILLMAN/PATRICK
"WE ARE CITIZENS OF THIS, OUR LIFE, MANNING THE BARRICADES OF THIS, OUR FUTURE."

And they launch into a strange, syncopated instrumental.

IN THE WINGS

Evil Bill and Ted push past, carrying a trunk. Evil Ted glances at his watch, smiles.

EVIL TED
Those two loser human us's should be history by now.

EVIL BILL
Stellar.

As they grab their guitars, Ms. Wardroe approaches.

WARDROE
You guys ready? You're on next.

Evil Bill and Ted nod, smile.

WARDROE
(looking around)
Where're the girls?

EVIL BILL
We just tied em to the rafters.

EVIL TED
Yah. We're gonna kill 'em at the finale.

Wardroe nods vaguely.

WARDROE
Good luck, gentlemen.

As she walks away, Evil Bill and Ted look up toward--

THE RAFTERS

where we SEE the Princesses, dangling from ropes, gagged.

BACK ON THE SIDE OF THE STAGE

Evil Bill and Ted smile.

EVIL BILL
Station.

And we CUT TO:

EXT. SAN DIMAS STREET - NIGHT

The police car tears past, siren wailing, followed closely by the van.

INT. VAN

Bill drives, wood and metal jutting into the front from--

THE BACK

Where Ted and Station continue to work on the now-halfway-completed creation.

TED
(to Station; holding up cable)
Okay, we gotta get this working through the whole middle. But then we'll need more power, see?

STATION
(nods)
Station.

EXT. STREET

The cars screech around a corner, shooting toward the amphitheatre.

INT. POLICE CAR

Logan drives furiously, with Missy next to him in the passenger seat. With no room for him in the van, the Grim Reaper sits alone in the back seat of the police car.

After a beat, Missy turns to him.

MISSY
So... Bill said your name was... Slim?

GRIM REAPER
Grim. Grim.

MISSY
Hmn. What kind of name is that?

The Grim Reaper yanks off his hood, revealing his gaunt, boney head.

GRIM REAPER
I'm Death, dammit!

The police car takes a dip and the Grim Reaper bounces up, hitting his head on the ceiling. He sinks down into the seat, utterly humiliated, as--

EXT. AMPHITHEATRE

-- The police car shoots over a curb and into the parking lot.

THE VAN

Now looking like a metal swiss cheese, follows. As it screeches to a stop, Bill jumps out, runs over to the side door and peers in.

Things are definitely beginning to take shape.

BILL
(to Ted)
Tell Station he can do the final assembly right here in the parking lot. Me and you'll fight 'em as long as we can.

Ted speaks to Station as Captain Logan and Missy rush up.

BILL
(to C.L. and Missy)
You guys help out here. We're going in.

Bill and Ted turn and rush past the Grim Reaper, who, rubbing his head, looks at them, forlorn, utterly whipped.

GRIM REAPER
Excuse me, but... What about me?

Bill and Ted stop, look at each other, nod.

BILL
Come with us, Grim Reaper. You can help us stall for time.

They HEAR tepid APPLAUSE from inside and begin running toward the theatre, where:

INSIDE

The crowd is beginning to disperse. The judges squirm and yawn. Around the theater, various CAMERAMEN rub their eyes.

ON STAGE

As the Willman-Patrick Axiom comes off, disappointed, Ms. Wardroe takes the mic.

MS. WARDROE
Okay, that was the Willman-Patrick Axiom. Last... something I think you'll really enjoy. From San Dimas...

IN BACK OF THE AMPHITHEATRE - SAME

Bill, Ted and the Reaper climb to the top of a CHAIN-LINKED FENCE and peer over just in time to HEAR:

MS. WARDROE
Wyld Stallyns.

ON STAGE

Evil Bill and Ted mince on, guitars slung over their shoulders, smirks smeared across their faces.

AT THE TOP OF THE FENCE

Bill and Ted look at each other.

BILL/TED
No way.

And they jump down on the other side. Then, as they get up and prepare to run, they stop, HEARING:

THE GRIM REAPER'S VOICE
Ooopf.

Turning back, they SEE The Reaper, tangled badly, his robe caught on the top of the fence and draped, inside out, over his head, exposing his pale, boney body, his boxer shorts, his black socks (with little sock-suspenders) and his black wing-tip shoes.

Bill reaches up and frees the Reaper, who falls as we HEAR:

EVIL BILL'S VOICE
(amplified, echoing)
How's it goin' worms?! I am Bill S. Preston Esquire!

EVIL TED'S VOICE
(same)
And I am Ted "Theodore" Logan! And we are...

Bill and Ted look at each other. And start running as:

ON STAGE

Evil Bill and Ted lean into their mics and declare:

EVIL BILL/EVIL TED
Wyld Stallyns!

Evil Bill and Ted squirm, faces contorted as they loudly wail their OPENING GUITAR RIFFS, the hideous bleat echoing through--

THE SIDES OF THE THEATRE

Where Bill and Ted rush toward the wings, the Grim Reaper trailing behind. As they near the stage, Bill turns to the Reaper.

BILL
You gotta keep the show going, Death. You gotta cover for us.

C 0 0 0 4 1 2

Stopping, the Reaper peers through the wings, looks at the crowd, and shakes his head.

GRIM REAPER
I... I can't. I haven't the experience. I haven't--

TED
Death. We need your help.

GRIM REAPER
But... I am frightened. All these people...
(shrugs, pitifully)
I'm better one on one...

TED
Dude, we're scared, too.

BILL
Yah. We gotta make a big speech and we don't even know what it is.

GRIM REAPER
But...

BILL
Get out there, dude.

And Bill and Ted PUSH the Reaper out onto:

THE STAGE - VIEW FROM THE AUDIENCE

Where, opposite Evil Bill and Ted, who thrash about with their guitars, the Grim Reaper stumbles out from the wings, stops, stares for a beat at the audience, then faints, falling backwards and HITTING HIS HEAD on the SYNTHESIZER-- which starts PLAYING a MUSICAL VAMP, causing--

Evil Bill and Ted to turn and SEE:

Bill and Ted, now entering from the wings. They look at Evil Bill and Ted, who stop their "music" and stare.

EVIL BILL/EVIL TED
No way.

BILL/TED
Yes way, Bill and Ted.

THE CROWD

seeing TWO SETS OF BILLS AND TEDS (and a hooded figure lying between them) begins to quiet down, a few actually turning back and taking their seats. The judges look on curiously, as:

ON STAGE

Bill and Ted take a couple more steps forward.

BILL
You totally killed us, you evil metal dickweeds!!

EVIL BILL
(smirks)
That's right! And we're gonna do it again!!

EVIL TED
Yah! Plus we're fully gonna kill your girlfriends!!

Evil Ted cuts a rope, and above he and Evil Bill, the Princesses suddenly drop INTO FRAME with muted screams. And now--

AROUND THE THEATER

Attention is completely re-focused on the stage. If people weren't sitting, they are now. Wardroe raises an eyebrow, as:

ON STAGE

Bill and Ted, pumped with rage, look at each other, then, SCREAMING ("Aaaaaahhhh!!") charge their Evil Selves.

Bill throws a punch-- Evil Bill blocks it. Ted tries a kick-- it's avoided effortlessly by Evil Ted.

They look at each other, swallow, and WHACK... are knocked backwards. As they fly through the air, Ted calls to the Princesses--

TED
We'll save you, ba-- !

BOOM. The guys smack against another wall. This isn't going well.

THE CROWD, HOWEVER

--which is growing by the minute--is <u>really</u> enjoying this.

ON STAGE

The Reaper, HEARING the applause, awakens, and, spurred on by it, musters a bit of confidence and steps up to the mic.

GRIM REAPER
Hello. I am Death.
I come from beyond.
I reap each soul
With my boney wand...

Behind the Reaper, Evil Bill and Ted have cornered Bill and Ted.

EVIL BILL
Got you, lesser-developed human prototype us's!

They grab them and, with a cruel surge of power, <u>fling them across the stage</u>, where they land, dazed, against another wall.

The crowd CHEERS again.

The Reaper sees the two sets of Bills and Teds on opposite sides of the stage, and, gaining confidence, continues:

GRIM REAPER
Behold before you,
Two Bills and two Teds.
These two good and real,
<u>These</u> true metal-heads.

The crowd cheers. The Reaper begins to sway and rock.

GRIM REAPER
And so my good frien-- <u>oompf</u>!

BOOM-- Evil Ted shoves him away from the mic--

EVIL TED
Shut up.

The Reaper stumbles, then spins, points his finger at the audience, and begins to moonwalk (badly) back toward the mic, passing:

Bill and Ted, who look toward the back of the amphitheatre.

BILL
Station better hurry. I don't know how much longer I can do this.

Ted nods. Looks at the encroaching Evil Ones, who grab mic stands and raise them above their heads.

OUTSIDE THE AMPHITHEATRE

Station, working with Captain Logan and Missy, darts madly around two large, rapidly forming OBJECTS. He lays FABRIC over a METAL TORSO of some kind. Screws in nuts and bolts... inserts a speaker...

Then gives Logan a signal. Logan fires the police car up and a sizzling CURRENT OF POWER shoots up a connected jumper cable and into--

THE CREATIONS--

Two fifteen foot tall FIGURES-- which begin to buzz and hum.

ON STAGE

The LIGHTS FLICKER as Evil Bill and Ted now stand directly above Bill and Ted, mic stands poised.

THE GRIM REAPER
(now really into it)
Tonight you will witness
Their ultimate battle.
The winner will rightly
Mount the Wyld Stallyns saddle.

The Reaper grandly opens his arms. And--

THE ENTIRE AMPHITHEATRE

suddenly begins to shake.

EVIL BILL AND TED
(eyes widening)
No way!!

Bill and Ted use this moment to roll away.

TED
Bill-- the babes!

BILL
Come on!

And they dash off toward the wings as--

THE BACK WALL OF THE AUDITORIUM

Begins to crumble and--

TWO TOWERING, METALLIC BILL AND TED ROBOTS

Burst through the wall and do a jerky AIR GUITAR. Made from scraps of wood, metal, bits of spare tire, and fabric, they begin clanking down the center aisle.

ON STAGE

The Grim Reaper, at full form, addresses the crowd--

GRIM REAPER
Now who'll be victor?
The good or the bad?
That is the question
Of us... us...
(unable to think of a rhyme)
... Bad.

--as the "Good Robots" come to a thundering halt at the lip of the stage. Evil Bill and Ted drop their mic stands.

The Reaper begins to play the SYNTHESIZER as Evil Bill and Ted stand, bemused, gazing back at the Robots.

EVIL BILL
You guys can't hurt us! You're total tin-cans!

EVIL TED
Yah! Plus, we have impervious shields of badness!

The Good Robots look at each other, grin.

GOOD ROBOTS
Way no.

And-- BOO-BOOOM!! With two quick powerful punches, Evil Bill and Ted are knocked off their feet and up toward--

THE RAFTERS - WHERE BILL AND TED

Having reached the Princesses, look down onto the stage as the Evil Robots rise up, look at Bill and Ted, then crash loudly below them.

BILL
(to the "Good" Robots)
Way to go, dudes!

The Good Robots look up at them, nod jerkily.

GOOD ROBOTS
How's it doin', dudes!

BILL/TED
(calling down)
Station!

Brief, shared 4-way AIR GUITAR, then Bill manages to get one of Joanna's ties undone. Joanna wriggles free. Ted unties Elizabeth.

BILL/TED
Babes!

JOANNA/ELIZABETH
Bill/Ted!

BELOW THEM - THE CROWD

Goes absolutely crazy as--

ON STAGE

The Good Robots have raised their arms and, rubbing their jaws, stunned, the Evil Ones start to slide uncontrollably across the floor toward them.

EVIL BILL
(to Evil Ted)
You're totally gonna be scrap metal, dude!

EVIL TED
(to Evil Bill)
So are you!

And Evil Bill and Ted are MAGNETICALLY pulled into the Good Robots' outstretched hands.

STATION

Controlling two joysticks, prepares to do them in as--

BILL, TED, JOANNA AND ELIZABETH

Rush from the wings to HUGE CHEERS, cross center stage, and look at Evil Bill and Ted.

TED
Got any last things you wanna say for yourselves, Evil Us's?

Evil Bill and Ted look at each other, then turn back.

EVIL BILL AND TED
Yah. It's not over yet!

BILL
What??
(then, eyes widening)
Watch out!

And suddenly THERE IS A FLASH OF LIGHT IN THE SKY, and--

THE PHONE BOOTH

Crashes down onto the lip of the stage, landing in a shower of crackling, sizzling electricity... and...

DE NOMOLOS

emerges, takes a few steps toward Bill and Ted, and smiles.

NOMOLOS
William S. Preston, Esquire? Ted "Theodore" Logan?

Bill, Ted and the Princesses look at each other, shrug, nod.

BILL
Who are you, dude?

DE NOMOLOS
Who am I? Who am I? I am Nomolos De Nomolos.
(gesturing toward Evil Bill and Ted)
I am their master. And I must see to it that you die.

And with that, he whips out his WEAPON. The guys' jaws drop open.

TED
What?

BILL
Why, dude?

DE NOMOLOS
So that in my day-- 700 years from now-- order will reign. Order and discipline. And now... it is time.

And, with that, he slowly pulls the trigger and fires.

Bill and Ted recoil but, just before the blast hits them, it is DEFLECTED by...

... MS. WARDROE, who dives in front of them, sending the laser blast bouncing back off the walls, where it knocks the gun out of Nomolos' hands and, finally, burns right into the pile of machinery that is--

EVIL AND GOOD ROBOTS BILL AND TED

who, receiving the BLAST, suddenly SPARK and SHUDDER...

EVIL BILL AND TED
Whoooooaaaaaaaaaaaaaa....

GOOD ROBOTS BILL AND TED
How's it... doooooooiinnnnn'

... and ZZZZZAAAAPPPPP! They all blow up into a million tiny pieces, sending towering THUNDERBOLTS OF ENERGY in all directions--toward the now-glowing TV CAMERAS, toward the TV TRUCK which is stationed outside, and even UP TOWARD THE SKY, where--

AN ORBITING SATELLITE

is suddenly electrified. The result of all this is that:

EVERYWHERE IN THE UNIVERSE

Where a television set is turned on, THIS CONCERT is suddenly broadcast. In China. In Africa. On Mars. Everyone in the known universe is witnessing

BILL AND TED AND THE GREAT ONE'S

reactions as--

MS. WARDROE

staggers around the stage, then stops and rips open her top and reveals that INSIDE Ms. Wardroe's body is--

RUFUS

That's right, Rufus! The guys are astounded.

BILL/TED
Rufus!!

DE NOMOLOS
You!

De Nomolos starts to reach for his weapon but before he can, Rufus whips a gun out and aims it directly at him.

RUFUS
Don't even try it, De Nomolos. Gentlemen, meet my old gym teacher, Mr. De Nomolos, sit-up champ of the 27th century... a man whose ideas are so incongruous with the tide of the day, he has taken great effort to bend the world's views to match his own... but, fortunately, he has failed.
(then)
Captain Logan.

Rufus nods to Captain Logan, who walks up and cuffs De Nomolos.

TED
Way to go, dad!

BILL
A most ignoble ending, De Nomolos.

Logan leads the ashen De Nomolos offstage and toward the awaiting Officers Pratt and Gass.

Bill, Ted and the Princesses cross to Rufus.

BILL
How long have you been here, Rufus?

RUFUS
I got here just in time for your audition, William.

ELIZABETH
So you were Ms. Wardroe all along?

Rufus nods proudly, then indicates the crowd.

RUFUS
And now, gentlemen. The stage is yours.

BILL
(gulps)
Thanks, Rufus.

And Bill and Ted cross to their mics as Rufus picks up a guitar. Joanna crosses to the keyboards, taps the Reaper on the shoulder, and points to a stand up bass. The Reaper goes to it. Station picks up a saxophone, wails on it for a second, as--

Trembling with nerves, the guys look at each other, then at their band. "Go on," Death nods. The Princesses smile encouragingly.

Bill steps forward, voice shaky..

BILL
(to Ted; sotto)
So... I guess this is the place where we're supposed to make a speech...

TED
(same)
Well... what are we gonna say?

BILL
I dunno. But it better be good.

THE THEATER

All eyes-- and cameras-- are locked onto them.

ALL AROUND THE UNIVERSE

People watch, rapt, as--

ONSTAGE

The guys look at each other for a moment, brows furrowed, really struggling. Finally, glancing over at the Grim Reaper (who continues to vamp on the bass), Bill gets an idea. He steps forward, grabs his mic and blurts:

BILL
Kiss your fears, dudes!

TED
Yah, or just call em, or offer em a honey bun or something, and they'll go away.

BILL
Yah, they're not that bad.

TED
Here's what's bad: Evil robot versions of you.

BILL
Yah. Don't get programmed by anybody other than yourself.
(beat)
Or a Martian.

TED
Beyond that, all we can say is...

BILL
Kiss your fears.

TED
Don't be a robot, and...

BILL/TED
Let's play.

The CROWD ROARS, and the band launches into a (bad) song. The guys look at each other.

TED
(sotto)
Dude. We're in front of the entire universe, and we still don't know how to play.

BILL
(nods; then, sotto:)
Maybe we oughta get good, Ted.

TED
... How?

Pause. The guys slowly shift their attention to the PHONE BOOTH.

BILL
(turns back to the mic)
Ladies and gentlemen...

TED
(same)
Excuse us for a second.

And the guys leap into the booth, quickly dial some numbers, and in a FLASH the BOOTH DISAPPEARS.

A SPLIT SECOND LATER

It reappears, dropping CENTER STAGE. The doors open, and through the smoke and sparks...

BILL AND TED

Now literally SIX MONTHS OLDER, emerge, waving to the crowd.

(They're dressed completely differently. BILL'S HAIR is frizzed out in a PUFFY BLOND PERM. Ted has grown long SIDEBURNS, a FU-MANCHU MUSTACHE and a SOUL PATCH.)

BILL
(to Ted)
That was a fast six months.

TED
Yah, let's hope that intensive guitar training paid off.

They step up to the mic.

BILL
Hello San Dimas and surrounding universe!

The guys look at each other.

BILL/TED
One, two-- one-two-three-four!

And they leap into the MOST AMAZING, OVER-THE-TOP, INDESCRIBABLY MASTERFUL GUITAR SOLOS ever heard.

The audience is blown away.

ALL OVER THE WORLD

People watch, fascinated. Bums in front of TV store windows. Eskimos in igloos. Even dogs and cats gather in front of TV's.

IN THE WHITE HOUSE

George Bush enters his bedroom, glances over at the TV.

GEORGE BUSH
What's that, Silver Fox?

BARBARA BUSH
(over a dog book)
It's Bill and Ted.

GEORGE BUSH
What'd they say?

BARBARA BUSH
Kiss your fears and don't be a robot.

GEORGE BUSH
(watching a moment, nods)
Station.

IN THE KREMLIN

Mikhail Gorbachev looks at the TV.

GORBACHEV
(in Russian)
Don't be a robot!
(gesturing wildly to Raisa)
Yes! Yes!

ON MARS

Martians cheer and yell.

MARTIANS
Station!! Station!! Station!!
Station!!
(beat)
More pretzels, Martians.

AT THE CONCERT

The crowd cheers wildly, and as--

ON STAGE

Bill and Ted continue their thundering, incredible guitar solos, and--

RUFUS

turns and looks directly AT CAMERA. Beat.

RUFUS
Station.

And as he starts to play, we FREEZE FRAME and FADE OUT.

MUSIC CONTINUES over titles.

THE END